

TT507 S78 1930

Individuality and clothes, the blue book of personal attire  
Story, Margaret (McElroy-Frost)



















FORMAL EVENING CLOTHES



# INDIVIDUALITY AND CLOTHES

*The Blue Book of Personal Attire*

BY MARGARET STORY

(Mrs. Chester B. Story)

AUTHOR OF "INTELLIGENT DRESSING," "HOW TO  
DRESS WELL," "WIE ZIEHE ICH  
MICH GUT AN"

*Illustrated by Dale Adams*

CENTRAL MISSOURI  
STATE COLLEGE  
Warrensburg



FUNK & WAGNALLS COMPANY

NEW YORK AND LONDON

1930

646  
ST 76  
1

COPYRIGHT, 1930, BY  
FUNK & WAGNALLS COMPANY  
[Printed in the United States of America]  
First published—April, 1930

TO YTHROPH  
BELLIO BETHDAIT  
ON OUBERTHAW

Copyright Under the Articles of the Copyright Convention  
of the Pan-American Republics and the  
United States, August 11, 1910.



TT507

.S78

1930

DEDICATED  
TO  
WOMAN

42390





# CONTENTS

## BOOK I—INDIVIDUALITY AND CLOTHES

CHAPTER	PAGE
INTRODUCTION	
I—THE PSYCHOLOGY OF CLOTHES . . . . .	3
CLOTHES IN HISTORY	
THE PSYCHOLOGY AND ART OF CLOTHES	
AN AIRPLANE VIEW OF PAST MODES	
ASPASIA, THE INTELLECTUAL	
The Modern Intellectual Woman	
CORNELIA, THE MOTHER	
The Modern Maternal Woman	
CLEOPATRA, THE EXOTIC	
The Modern Cleopatra	
BOADICEA, THE POLITICIAN	
The Modern Boadicea	
THEODORA, THE ROMANTIC	
The Modern Theodora	
MAHAUT, THE CULTURED	
The Modern Mahaut	
JOAN OF ARC, THE LEADER	
The Modern Leader—Leaders at a Beaux Arts Ball	
MARIE ANTOINETTE, THE YOUTHFUL	
The Modern Marie Antoinette—as a Girl	
EMPRESS JOSEPHINE, THE STYLIST	
The Modern Stylist	
QUEEN VICTORIA	
The Modern Queenly Lady	
WOMAN'S DEBT TO THE AGES	
II—THE SEVEN AGES OF WOMAN . . . . .	42
1 FROM BIRTH to SIX YEARS	
The Modern Mother	
2 FROM SIX TO TWELVE	
3 FROM TWELVE TO TWENTY	
THE COLLEGE GIRL AND HER WARDROBE	
THE DEBUTANTE AND THE BRIDE	
4 THE BRIDE'S TROUSSEAU	
5 THE MOTHER-TO-BE	
6 THE MID-AGE OF LIFE	
7 TWILIGHT	

CHAPTER	PAGE
III—THE SEVEN AGES OF MAN . . . . .	65
AT FIRST THE INFANT	
THEN THE SCHOOL BOY	
His Wardrobe	
YOUTH AND YOUNG MANHOOD	
THE COLLEGE MAN	
AT MAN'S ESTATE	
MODERNISTS	
THE ETIQUETTE OF CLOTHES FOR MEN	
Formal Daytime Clothes—Informal Daytime Clothes—	
The Right Business Clothes—Informal Informal Day-	
time Clothes—Formal Evening Clothes—Informal Eve-	
ning Clothes—Informal Informal Evening Clothes—	
House Clothes—Individuality—Hats	
IV—THE ART OF MILADY'S TOILETTE . . . . .	79
CHARM, GRACE, AND BEAUTY	
HEALTH	
STANDING, WALKING, SITTING, CONTROL	
BATHING	
ELIMINATION	
EXERCISE	
DIET AND WATER	
SLEEP	
PRESERVING THE CONTOUR OF THE FACE	
FACE POWDERS	
CARE OF THE COMPLEXION	
The Daily Rites—The Art of Make-up—Evening Rites	
CARE OF THE EYES—EARS	
MOUTH AND TEETH	
NECK AND CHIN	
HAIR	
Coiffures—Long May the Permanent Wave	
HANDS	
Finger-Nails—Manicuring	
ARMS	
The Elbow	
ANKLES	
FEET	
Shoes Not "Fo' de Feet"	
BUDGETING THE BEAUTY TIME	

CHAPTER	PAGE
V—THE CLOTHES CLINIC . . . . .	118
THE CLINIC CHART	
Diagnosis of the Physical Woman—Standards of Beauty	
—Standard of Measurement—Standards of Weight—	
Weight-chart for Women by Ages	
DON'T STOP WITH THE DIAGNOSIS	
MENTAL TYPES	
THE ESTHETIC WOMAN	
THINKING GOOD CLOTHES	

## BOOK II—THE FUNDAMENTAL PRINCIPLES OF THE TECHNIQUE OF DRESS

I—COLORS TO CHOOSE—AND TO AVOID . . . . .	127
LEARNING THROUGH OBSERVATION	
PROPRIETIES IN COLORS	
NATURE AS A MODEL	
THE A B C OF COLORS	
The Primary Colors—The Secondary Colors—The Ter-	
tiary or Neutralized Colors—Three Dimensions of	
Color—Warm and Cool Colors—Effects of Light—Ef-	
fects of Artificial Light—Color Terms	
COLOR HARMONY	
Self-Harmony—Harmony by Dominance—Harmony of	
Related Hues, or Analogous Harmony	
COLOR BALANCE	
Complements—Split Opposites—Triads—Distributive—	
Harmony and Balance in the Three Dimensions of Color	
THE EFFECT OF COLOR UPON COLOR	
Simultaneous Contrast—The Law of Reflected Light—	
Canceling — Enhancing — Modulating — The Proper	
Color of a Hat—Background and Color	
TONE	
COLOR EFFECT UPON SIZE	
“Oh! That This Too, Too Solid Flesh Would Melt”—	
Eliminating the “Lean and Hungry Look”	
PSYCHOLOGY OF COLOR	
PLAYING WITH COLOR:	
Black—Black and White—Color with White—Colors	
with Black—Grays—Colors with Gray—Reds—Yel-	
lows—Blues—Oranges—Greens—Purples—Browns	
THE RIGHT COLORS FOR EVERY WOMAN	
Blondes—Brunettes—Red-haired—The Composite Type—	
While the Hair is Turning Gray	
SUMMARY	



CHAPTER	PAGE
II—DESIGN . . . . .	172
THE IDEAL OF FEMININE BEAUTY	
PRINCIPLES OF DESIGN:	
Lines—Form—Movement—Unity and Center of Interest	
—Balance and Proportion—Ornament	
OVERCOMING NATURAL DEFICIENCIES BY ILLUSION	
Other Illusions	
THE FULL MEANING OF "LINE" INDIVIDUALITY	
CONCRETE APPLICATIONS OF LINE	
The Silhouette	
THE STOUT WOMAN'S PROBLEM	
How to Dress to Look Slender—Essential Simplicity	
THE THIN WOMAN'S PROBLEM	
The Medium-Sized Woman—The Small Woman	
SOME SECRETS OF HAT MAGIC	
TESTING YOUR DESIGN-ENSEMBLE	
Orderliness in Design	
III—WHAT YOU SHOULD KNOW OF FABRICS . . . . .	222
FACTORS INFLUENCING SELECTION	
LINEN	
Tests for Linen and Cotton	
SILK	
Silk Terms—Silk Tests	
FABRICS OF WOOL	
Worsted—Woolens—Wool Tests	
COTTON	
The Cotton Plant—Cotton Weaving	
Qualities of Cotton	
COMPARISON OF TEXTILE FABRICS	
RAYON	
CELANESE	
IV—WHAT TO CHOOSE IN LACES AND FURS . . . . .	260
LACE	
Hand-made Laces—Evolution of Cut Work—Machine-	
made Lace—The Language of Lace—Origin of Names	
of Laces—The Best-Known Varieties of Laces—How to	
Distinguish Hand-made Laces—Ways of Using Lace	
HOW TO SELECT YOUR FURS	
MATERIALS FOR SHOES	
GLOVES	
Leather—Fabric—Silk—Wool	

# BOOK III—ASSEMBLING THE ENSEMBLE

CHAPTER	PAGE
I—THE FOUNDATION . . . . .	301
THE WARDROBE ENSEMBLE	
Utility Ensembles—Social Ensembles	
INTIMATE APPAREL	
THE SCIENTIFIC WAY TO SMARTNESS	
THE MOST INTIMATE GARMENTS	
The Singlette—Corsets—Brassieres—Panties—Chemise	
SLEEPING GARMENTS	
Nightgowns—Pajamas	
EXERCISE GARMENTS	
PULLMAN ROBES	
THE BATH ROBE	
THE NEGLIGEE	
LEISURE CLOTHES	
LOUNGING CLOTHES FOR ENTERTAINING	
THE SUNDAY NIGHT DRESS	
II—STYLING YOUR ACCESSORIES . . . . .	313
UNITY OF IDEA	
COLOR STANDARDIZATION AND MERCHANDISING	
INDIVIDUALITY IN HATS	
“The Moldiste”—Hats Express Individuality through	
Definiteness—Maturity and Hats—Hats for Occasions	
—Evening Hats—Your Evening Head-dress—The	
Psychology of Hats	
SHOES AN IMPORTANT CONTRIBUTION TO TOTALITY	
Walking Shoes—Sports Shoes—Shower Boots—Slippers	
for Formal Afternoon—Evening Slippers—A Résumé	
HOSE	
THE IDEA BEHIND GLOVES	
The Five Classes of Gloves	
THE GESTURE OF GOOD TASTE	
HANDBAGS	
HANDKERCHIEFS	
UMBRELLAS AND PARASOLS	
DECORATIVE ACCESSORIES	
Neckwear—Your Scarf—Shawls—Jewelry—Matching the	
Wearer’s Individuality—Birthstones—Your Fan—Arti-	
ficial Flowers	
PERFUMES	

CHAPTER	PAGE
III—THE ETIQUETTE OF DRESS . . . . .	349
CLOTHES FOR VARIOUS OCCASIONS	

*Daytime:*

FORMAL, "After five"—(Similar to Informal Evening Mode); for Musicale, Reception, Formal Tea, Bridge. (Ideated by exclusiveness, luxurious sophistication—Fashion supreme.)

FORMAL Clothes that go to public places—Church, Luncheon, Calling, Lectures, Promenade. (Ideated by simplicity and elegance without ornateness—Mode.)

INFORMAL—Town, Shopping, Business and Professional life. (Ideated by impersonal conservatism—Smartness.)

INFORMAL INFORMAL—Country, Campus, Spectator Sports. (Ideated by awareness and nonchalance—"Chic.")

SPORTS (Participant)—Golf, Tennis, Swimming and Beach Clothes, Walking, Skiing, Hockey, Skating, Riding and the Races. (Ideated by comfort, freedom, adaptability—Insouciance.)

*Evening:*

FORMAL—Ball, Opera (Ideated by brilliancy, romance and individuality—Style)

INFORMAL (Clothes which go out)—Theater, Sunday Supper, Dance, Dining in Public Places. (Ideated by subtlety, formal elegance without luxuriousness—Distinction.)

INFORMAL INFORMAL (Clothes which stay indoors)—Intimate Tea Time, Hostess. (Ideated by originality, gaiety, friendliness, camaraderie, variety—Vogue.)

*Special Costumes:*

TRAVEL CLOTHES—Plane, Motor, the Week-end Visit, European or Around-the-World Travel Clothes, Luggage—The Wedding—The Second Marriage—The Baby's Christening—Mourning—The Garden Party—The Costume Ball

PLATFORM AND STAGE CLOTHES—(Ideated by discretion and imagination—Discrimination)—Appropriateness—Color—Backgrounds—Design—Pattern and Fabrics—Details of Dress—Gloves—Lighting—Axioms

CHAPTER	PAGE
HOUSE SERVANTS' UNIFORMS—The Chauffeur, The Butler, The Footman, The Waitress, The Lady's Maid, The Chambermaid, The Parlor-maid. Nurse, Children's Nurse, Maid of all Work. (Ideated by trimness and neatness—Convention.)	
WARDROBE ENSEMBLES—The Social Literary Woman, The Business and Professional Woman, The Housekeeper. (Ideated by Suitability to social position, occupation, activities, temperament and becomingness—Good Taste.)	
IV—STYLING—CLOTHES METAPHYSICS . . . . .	389
IDEATED CLOTHES	
Fashion—Style—A Discussion of Styling	
BOOK IV—THE WELL-DRESSED WOMAN	
I—CLOTHES ECONOMY . . . . .	401
ECONOMY OF TIME	
Plan—Daily Routine for Budgeting Time	
ECONOMY OF EFFORT	
ECONOMY OF MONEY	
BUYMANSHIP	
Color Rules—Composition—Fashion	
THE COAT	
THE SUIT	
THE COAT-DRESS	
THE CASUAL FROCK	
THE FORMAL GOWN	
ADAPTABLE CLOTHES	
HOSIERY	
Size of Hose to Accompany Size of Shoes	
TECHNICALITIES OF SHOES	
STYLES OF GLOVES	
HOME SEWING	
Home-made versus Ready-made—Rules for Home Sewing	
—Children's Clothing—Hints for Economizing Time	
—Details	
WHY WORRY?	
II—TAKING CARE OF YOUR CLOTHES . . . . .	433
CARE OF SHOES	
GLOVES	
HOSIERY	
CARE OF FURS	



## CHAPTER

## PAGE

"OUT, OUT DAMNED SPOT!"

How to Remove Stains

PRESSING AND CLEANING

RENEWING THE YOUTH OF VELVET

REJUVENATING LACES

LAUNDERING

CLEANSING THE VARIOUS FABRICS

DIMMING THE SHINE OF FABRICS

MENDING AND DARNING

The Overhand Patch—The Undergarment Patch—Darning Torn Clothing—Darning Stockings

REMODELING YOUR CLOTHES

INDEX . . . . . 451

## ILLUSTRATIONS

	FACING PAGE
Formal Evening Clothes . . . . .	<i>Frontispiece</i>
The Seven Ages of Woman . . . . .	<i>between</i> 46-47
The Seven Ages of Man . . . . .	<i>between</i> 70-71
Coiffures to Suit Various Faces . . . . .	102
Well Dressed Types . . . . .	<i>between</i> 118-119
Grayed or Neutral Colors . . . . .	134
Natural Values at Full Intensity of Primary, Secondary and Intermediate Colors . . . . .	142
Different Hats for Different Faces . . . . .	318
Accessories for Formal Occasions . . . . .	<i>between</i> 334-335 —
Accessories for Informal Occasions . . . . .	<i>between</i> 334-335 —
Formal Afternoon Clothes . . . . .	350
Informal Afternoon Clothes . . . . .	350
Beach Clothes . . . . .	<i>between</i> 354-355
Yachting Clothes . . . . .	<i>between</i> 354-355
Tennis Clothes . . . . .	<i>between</i> 354-355
Golf Clothes . . . . .	<i>between</i> 354-355
Skiing and Skating Clothes . . . . .	358
Riding Clothes . . . . .	358
Travel Clothes . . . . .	366
Rainy-Day Clothes . . . . .	366
Informal Evening Clothes . . . . .	402



## ACKNOWLEDGEMENTS

The Author wishes to acknowledge the valuable assistance received from—

Mr. James Boudreau,  
Director of Pratt Institute,  
Brooklyn, N. Y.

Miss Dorothy Skinner,  
Art Instructor, State Normal College,  
Edinboro, Pa.

Lady Anne Toilet Preparations,  
New York, N. Y., and  
Pittsburgh, Pa.

Mr. Elmer Stephan,  
Director of Art, Public Schools,  
Pittsburgh, Pa.

Gimbel's Department Store,  
6th Avenue and Smithfield Street,  
Pittsburgh, Pa.

Fairchild Publications,  
8 East 13th Street,  
New York, N. Y.

Van Raalte Company,  
Fifth Avenue, 30th to 31st Streets,  
New York, N. Y.

Mr. Valentine Kirby,  
Director of Department of Art,  
State Department of Education,  
Harrisburg, Pa.

Miss Thyrsa Amos,  
Dean of Women, Univ. of Pittsburgh,  
Pittsburgh, Pa.

Silk Association of America,  
468 Fourth Avenue,  
New York, N. Y.

The Wool Institute,  
2 Park Avenue,  
New York, N. Y.

Cotton Textile Institute,  
320 Broadway,  
New York, N. Y.

Celanese Corporation of America,  
180 Madison Avenue,  
New York, N. Y.

Rayon Institute of America,  
250 Fifth Avenue,  
New York, N. Y.



## PUBLISHERS' NOTE

"Individuality and Clothes" was originally intended to be a complete revision of Mrs. Story's earlier volume, "How to Dress Well"; but under her hand it has become something more—essentially a new and riper treatise on a subject of perennial interest to women. Many of the chapters are entirely rewritten, and all the rest are brought fully up to date. The whole volume, of course, has been reset, and the illustrations are all new. The theme on which the new book centers is Individuality of Style—skill in the selection of clothes that will best express the wearer's own individual self through the magic of Style.

## INTRODUCTION

*"What did the author attempt to do?"*

*"Did she do it?"*

*"Was it worth while?"*

*"These," said a well-known literary critic,  
"are the questions before me as I read a book."*

SINCE it is meet that there be a vindication of the author's presumption in adding another book to the myriads which, like the Egyptian plague of locusts, are not only deafening us so that we cannot "hear ourselves think," but also are seemingly shutting us from the Sun, the Source, so that we cannot reflect our own ray of individuality—since such a vindication seems imperative, an answer to the questions of the literary critic may establish the author's sincerity of purpose.

*"What did the author attempt to do?"*

Primarily, this book is written with the desire to help women express Good Taste and Individuality in their Clothes through their Style quality. (The very intimate subject of clothes is approached with some trepidation, especially since the author does not belittle the truth of Portia's speech, "If to do were as easy as to know what were good to do—.")

The experience of talking on the subject of clothes to thousands of club women and college girls, and answering the questions asked by women in the audience, convinced the author of the desire of womankind for detailed information on the subject of clothes—information more extensive than that which can be given in her lectures and more specific in de-

tails than can be given in her radio talks. A result of this conviction was the writing of this book, "Individuality and Clothes."

The title tells concisely the central idea, which is not to acquaint the reader with the many interesting general phases of clothes information, such as statistics concerning how many garments of a certain kind are imported and exported each year, or to discuss the comparative wearing qualities of fabrics or details of the process of dressmaking; but, rather, to help interested and alert women to join the ever-increasing multitude of the well-dressed. Considering the subject by and large from a close-up, personal view-point, or a more distant academic perspective, we are positive that Style is the foremost quality demanded in clothes—or in anything, for that matter. Style is a certain flavor imparted by the ideas back of things—something vital, ultimate. The woman imbues clothes with her own Style quality, altho their fashion may be the common property of all. Her costume is a garment of the body and a transparency for the spirit. There is nothing else in the world so chameleon-like as clothes—they take on at once the hue and quality of the woman who wears them. How neutral and impersonal certain modes worn by some women appear, and how individual they become when a woman of another personality wears them! This latter woman catches our attention at once and holds it to the end. There is something special about her—something definite—no generalization.

It is interesting to note that the qualities which define certain activities of life are manifested in stylish clothes suitable for those activities. To illustrate: The smart clothes for winter sports are those which attain the quality of Style through their absolute fitness for the cold weather and their adaptability to the activities for which they are worn. In

other words, ideas control our activities, and clothes that consistently carry out these ideas have Style.

In the business world the idea of the impersonal, carried out in business clothes, imparts the quality of Style, which is always based on suitability for the time, the place, and the occasion. A woman in a business office may be dressed in a frock that is ultra-fashionable in cut and color and texture, and in spite of her ease and grace in wearing the costume she may lack the quality of Style. In other words, the idea which distinguishes business from other activities—the idea of accuracy and correctness—is expressed in exact appropriateness. Therefore, Style in business connotes impersonal definiteness, with the aim of distinction rather than prettiness.

Reserve is distinction in social relations. The flamboyant, the obvious, the literal, do not connote Style in clothes for social occasions.

Reticence is distinction in religious expression—we do not parade the feelings which are most sacred. It is not difficult to see the idea that must be behind the clothes which are right for church. The costume for this occasion has Style to the degree that it manifests the idea of individual restraint and reticence, formality and sincerity.

Style lifts clothes, which primarily were to protect the body from heat and cold, to the plane of distinction. The process of Styling is based on *Ideation*.

There is no display of taste in merely correct clothes, but when clothes are used as an instrument of the wearer's ideas they become individual and reflect Style. The main aim of the student of costume should be to train and quicken her taste—her sense of fitness and the proportion of things—till she can detect Style, separate the excellent from the common, the true from the false.



Fashion trends can be anticipated by those who are sensitively alert to the progress of thought. Since clothes are the most intimate environment and therefore woman's most personal expression, they are the first to take on the quality of her thinking. We are justified in the belief that as a woman thinks so does she dress. (No matter how fashionably she may be costumed, she has not Style unless her ideas and her clothes are related. Even the woman who says, "Don't judge me by my clothes—my husband selects them," is passing judgment on herself and is no doubt expressing her subjectivity to the Adam idea.)

Fashion must be perpetually reborn, be endlessly incarnated to begin life anew. When a fashion is laid aside, it is not because it was not true to Beauty, not because it did not display sound principles of art, but because it was not true to new conditions. Since conditions can never exactly repeat themselves, fashions do not do so, either, except for make-believe. Because morals and manners are perpetually changing, fashions must vary; but Style, which is a *quality*, an abstraction—truth—is as permanent as individuality. Fashion interprets Style in the contemporary tempo and feeling, but *Style is the Rock of Rightness* on which one's feet must rest if her superstructure of Individuality and Clothes is to stand the storms of ever-changing vogues. It is this quality of Style rather than fashion which makes us say of a woman, "What inherent and infallible taste she has!"

In this book the author has intended to define Style (if a spiritual quality can be defined); to prove that Style is *per se* individual, and that, by the same premise, individuality is essential to Style; to show woman how to demonstrate taste through awareness and common sense; how to discern becomingness by wise physical self-analysis, by a sympathetic understanding and application of the technique of color, line,

form, and texture to bring out Harmony; and by Ideation to establish a proper relationship between the spiritual and the material.

*"Did she do it?"*

It is for those who read this book to answer for themselves that second question—"Did she do it?" Did the author of "Individuality and Clothes" accomplish what she attempted to do—help women to understand how to express Good Taste and Individuality through *Style*?

It is incontrovertible that a woman who has acquired many college degrees and has advanced intellectually far above the average woman may not have the esthetic finesse that directs her to select clothes which have the quality of *Style*. *Style* is not of the mind so much as it is of the idea; not so much the result of analyzing, as it is the flower and fruit of the Spirit. The defense mechanism of a woman who fails in being well-dressed may set up a pretense of indifference on the subject of physical beauty and sartorial charm, but in secret she sadly admits to herself her defeat in the completeness of her life.

Says the Sophisticate, "Style is a gift from the gods; if you have it, you're fortunate; if you don't have it there is nothing you can do about it. One of my acquaintances used to say, 'Oh, if I only had money to spend on clothes I could be well-dressed.' Money came to this woman in abundance and still she was a frump. I'll tell you good taste is intuitive and no amount of training can give it to a woman."

To this challenge we answer: "Then you discount the good in education. If one does not have the taste for good pictures and good music, if she hasn't a pleasing voice, refined standards of immaculateness of person—she just hasn't them—and that's the pity of it. The only thing to do is to be resigned. If this way of thinking should control us, schools,

teachers, lecturers, all the cultural efforts of civilization would be useless and cease to function."

"Would that be much of a loss?" questions the Sophisticate. "In our educational régime we spend too much of our precious energy in learning *about* things. The idea that 'Education is Life' should be supplanted by 'Life is Education.' Too many women think they can be well-dressed by learning *about* clothes—just as they learn about the beauty of the flora in the bottom of the sea, or the number of tons of steel used in building skyscrapers each year. What women need is not to know *about* clothes but to know *clothes*. When each woman knows the clothes that are for *her*—how *she* can be well-dressed,—she will have true cultural education in clothes, and not before."

"True," we answer; "and that is exactly what this book aims to impart. Its object is to tell every woman who reads it, how to express her individuality in suitable dress, or rather in harmony of dress, according to her thoughts; how to use color, line, form, and texture skilfully; to lift the concept of clothes from the purely material consideration of them as possessions—things that are attached to the person—to the more than physical aspect, and by this conclusion to accept the fact that clothes are *vital*—that one cannot afford to let her clothes 'run down,' be dingy or poor, or meager, or lacking in harmony, beauty, variety or appropriateness to the occasion; that she must let changes in fashion come and break up old concepts, because constant change is better than stolidity, and dissatisfaction with the old is indicative of growth; and, last, that the woman with an eye sensitive to *Style*, and with the will to be at all times and for all occasions frankly and sincerely herself, is the woman who arrives at Individuality in Clothes."

Has this book helped woman to be more royal in her ex-

pression, more radiant, more adequate? If so, the author has done what she attempted to do.

*"Was it worth while?"*

Try as a woman may—and how few care to try!—she can not escape the importance in her life of the right clothes. A story told in more languages than any other is based on *clothes*—"The Good Fairy"—and Good Taste must have been the name of the fairy who came to the aid of Cinderella with her glass slipper, a prince, love, romance! The social woman, the business and professional woman, the mother, the school girl—women of whatever station—all look to clothes to further their charm and intrigue romance, to establish their efficiency, to foster in youth high standards of taste in dress, and to promote their powers of leadership.

Good Taste or Clothes-Sense is demonstrated in the ability to assemble a wardrobe right for a woman's needs—an ensemble, a unit, yet as versatile in moods as the chameleon background of the life of the contemporary woman—expressive of good taste rather than expense, becoming and individual, saturated with Style, that uncanny discrimination in fashion selection which adapts the mode to the woman and not the woman to the mode. The author has sought to answer the universal personal question, "How can I select clothes so that it will be said of me, 'She has Style!'" Surely this is abundantly "worth while."

Style—Clothes-Sense—combined with a "feeling" for clothes which is shown in confidence of carriage, quiet assurance without self-consciousness, is the flower of dress-wisdom, and most women desire it more than "gold and a multitude of rubies." It is the Spirit of Woman, the "Candle of Beauty," which is searching the avenue of clothes for self-revelation. While Spirit is constantly leading woman beyond the material concept of clothes, she is become no less practical.



The aim has been to be intensely practical—to be pre-eminently revelatory in helping the woman in self-analysis, to be definitely authoritative in the discussion of the mechanical technique and craftsmanship of clothes, to stimulate resourcefulness in overcoming the possible handicap of deprivation of that instinct for rightness which comes as a heritage from generations of those who “knew how,” and to create an enthusiasm for the priceless possession of Individuality which enriches all contacts of life.

MARGARET STORY

*Pittsburgh, Pa.,  
March, 1930.*

*Book I*

INDIVIDUALITY AND CLOTHES

## GLOSSARY

- Basque*—A woman's short-skirted dress-waist, separate from the dress-skirt.
- Bodice*—An ornamental, corset-shaped waist, laced up in front; formerly worn by women. .
- Bustle*—A pad or frame formerly worn by women on the back below the waist to distend the skirts.
- Crinoline*—A stiff fabric, originally hair-cloth, used for stiffening garments; also a skirt stiffened and expanded with such fabric.
- Farthingale*—A hoop-like contrivance to extend the skirt far out at the top and let it drop straight down at the outer circumference.
- Fichu*—A three-cornered cape worn over the shoulders, with the ends crossed upon the bosom and tied at the back of the waist.
- Fontange*—A tall head-dress worn in France and England in the seventeenth and eighteenth centuries.
- Guimpe*—A chemisette worn with a low-necked dress.
- Hennin*—A high conical head-dress worn by women in France in the fifteenth century.
- Hoop-skirt*—A skirt expanded by means of hoops, or a framework of hoops and crinoline.
- Leghorn Hat*—A woman's hat of plaited straw, with a wide-spreading brim.
- Medici Collar*—A stiff high collar slightly rolled outward behind and sloping to a point at either side of a square-cut opening in front.
- Modesty*—A piece of narrow lace or thin material used in the opening of a low-necked dress or other garment.
- Pannier*—A light framework formerly worn to extend a woman's skirts at the hips.
- Pantalettes*—Long drawers appearing below the skirts, worn by women and children from 1840 to 1850.
- Poke Bonnet*—A large bonnet with projecting front, tied under the chin with a bow.
- Polonoise*—A garment consisting of a waist and an overskirt in one piece.
- Pomander*—A perfume-ball formerly worn as a charm or to prevent infection.
- Pompadour*—A style of arranging the hair by brushing it straight up from the forehead, sometimes over a roll.
- Pouf*—A headdress of pleated gauze, worn in the eighteenth century.
- Queen Anne Apron*—A small apron trimmed with lace and spangles, the low neck filled in with a "modesty."
- Ruche*—A quilted or ruffled strip of muslin or ribbon, worn by women at the neck or wrist, or around the inside edge of a bonnet.
- Ruff*—A pleated or fluted collar or frill, stiffly starched, worn by men and women in the sixteenth century.
- Templette*—An unadorned cap.
- Tunic*—A short-sleeved outer garment reaching about to the knees, and usually worn with a belt, or gathered at the waist.
- Watteau Gown*—A type of women's dress, full in the back, gathered at the neck, and usually with a train.
- Wind Textile*—A cloud-like linen fabric, "a mist of material, as of woven air."

# *Individuality and Clothes*

## CHAPTER I

### THE PSYCHOLOGY OF CLOTHES

“**U**NIFORMITY has completely engulfed men’s clothes,” spoke a decided feminine voice just as the curtain rose for the drama “Wings over Europe.”

“Wait till you have seen the men of this play,” replied a masculine voice.

The cast of the play was all men, and yet the contemporary costumes—usually considered stolid, dark, and monotonous—were varied, interesting, and in every case different.

The play did not lack color. It was vibrant, but in a low key; rich in depth and quality, tho not sufficiently chromatic, we must admit, to have suited the dull observer who sees color only in the obvious and blatant. Not one detail of costume—collar, shoes, waistcoat—was repeated in either the morning or evening clothes of the fourteen men who assembled around the mahogany table in the dignified room on the stage, which was an exact replica of No. 10 Downing Street, London. If each actor had been isolated, each minute detail as well as the tonality of the ensemble of his apparel would silently have revealed the man’s character and the ideas which determined it. Each man, true to the playwright’s conception of his rôle, was dressed so as to impress the audience with his individuality. His clothes became a second voice, subtly revealing traits which even the meaning and intonation of words, the dialog and the movement did not tell. The *quality* of the man’s clothes was right for his personality—brought it out in composition, cut, color and accents, in necktie, boutonnière,

spats and other details. Yet, individual as the men were—unlike in size, costuming, and movement—each one fitted into the picture, keyed so as to harmonize in idea, color, line and texture, and to produce a quality that was in exact accord with the theme of the drama. If one were to comment on the skill of the costumer of this production, one might truthfully say, "He understands the Psychology of Clothes"; for he accepted the fact that clothes have power in telling to the world—and to one's self—through symbols, just what's in one's head; that not the hat, but what's under the hat, accounts for the individual mode.

For the time the actors were playing, I dare say they *were* the characters they represented. By their genius of projection they really became—in idea—members of the English cabinet. Only because this make-believe individuality—the *ideation*—had preceded the masquerading was it possible to establish Style in the costuming of the play. The play as a total also established Style—it became individual because each player preserved his individuality.

By analogy we prove that any historical age is colorful, drab, interesting, stupid, dark, bright, gay or alert according to the quality of the thought of the individuals who make up its pattern; and therefore we cannot clearly estimate the psychology of the clothes of a period unless we know its individuals—nor can we discern the true psychology of the clothes of an individual unless we can see him in his setting.

Let me offer another illustration to prove the point that individual psychology gives the stamp of Style to group psychology. The hostess whose big wish is to have a party that is gay and jolly heads her guest list with the name of a girl who is sure to be the "life of the party." Around this bright and dazzling girl, who is the "bell wether" of the guests and of course knows just how to dress the part, she brings to-



gether other people of the same verve and spirit. Each guest is in key with the festival spontaneity and helps make the party "go over." The whole event has a harmonious tone; it has Style, because the thought behind the occasion—to have a "ripping" time—has been expressed in tempo, in color, and in the rhythm of the occasion.

At an amateur play rehearsal the coach spoke to a member of the cast, who was playing the part of a young, vivacious woman, in this way: "You aren't registering! . . . Who are you? What are you? . . . You are young, buoyant! Your voice, your gesture—everything about you—must tell me of your vitality during every minute of the play. Your movement and lines must coordinate! Step your lines—get their rhythm—synchronize! I demand Style—from your first entrance—in your stage crossing—in your intonation. Move with your lines—step them as you learn them! Your modern sports costume—the essence of youthful dressing—should help you in this. Register! Register from the moment you become a personality to your audience. Let your individuality be your guide!"

To the older woman: "Have you analyzed your character? You are complex in temperament—out of harmony with life. You never coordinate speech and movement and gesture; your costume has no unity of interest; you would wear very low-heeled, sensible shoes with a black evening gown. You are out of sorts—indifferent to beauty—can't see beauty in grim tragedy—don't know joy; you are supposed to be stolid, unimaginative. Sack-like clothes dress your part!"

#### CLOTHES IN HISTORY

In the study of the history of costume we see the coordination of costume with the drama of the period; not only in

tragedy, as in the subjection of women in the Middle Ages, typified in her completely enveloping garments, but also in comedy—humor in its broadest meaning—"comic relief" through contradiction, exaggeration, and incongruity. The latter usually indicates the transition from drab *repression* to beautiful *expression*. To illustrate: the hennin and other towering, grotesque, exaggerated and incongruous headdresses of the late fifteenth century marked the transition from the period of medieval inertia to the days of the Renaissance in the early sixteenth century. Likewise the exaggerated hoopskirts and steel corsets of later periods marked the transition to more natural and beautiful modes.

An airplane observation of modes shows that voluminous clothes express smugness and self-satisfaction; extreme exaggeration—hysterical self-consciousness; beauty—normalcy and sanity; scantiness—bravado, fear, and lack of dominion. In times of historic crisis, fashions have exhibited the body by means of such details as extremely low bodices and very short or slit skirts; thus, after the French revolution and after the World War fashions were supremely frank, revealing throat, arms and legs in one costume. (The latest phase of this revealing type of fashion has made its contribution to better hygiene by its demand for a better development of physical perfection, but perhaps reticence and esthetic refinement have suffered.)

#### THE PSYCHOLOGY AND ART OF CLOTHES

In order really to grasp the Psychology of Clothes it would be necessary for one to become familiar with the commanding events in social development, just as Herodotus (484 B.C.) delved into the history of six countries—their geography and peoples—in order to introduce his history of

the Persians' attempt to conquer Greece. That he might make clearer deductions, he then recited his information to the intelligent, active-minded people of Athens, the center of learning, and from the questionings and exchange of information which followed, thinking was stimulated and *ideas* became a dominating power—"free intelligence" came into its own.

These ideas took on orderly arrangement. Logic was evolved; freedom stimulated imagination, and originality was increased; progress inspired a desire for the new, and variety responded. The most notable thing of all, however, was the gradual increase of *individualism* in the units of the multitude.

Quite the same process has been going on in the Art of Clothes. Specialists in designing have studied the clothes of past ages and have come to conclusions or have expressed opinions; fashion magazines innumerable have taken up the exchange of this information; ideas about clothes have become widespread and have exerted a big influence on commercial, industrial, economic, and art interests. As a result, clothes have become more varied, more artistic, more individual. The woman "at large" has become clothes-conscious and—unless she is a twin—does not care to be a replica of any one. However, preeminent even above the desire to be "different" is the wish to be individual—to stand out from the crowd just as one clear musical voice stands out above the rumble of the mob.

This book is a discussion of the individual's problem, but in the desire to understand the Art of Dress let us not take on a technical and historical preoccupation and spoil our fun in learning how to be Stylish. It is true that we might find it good sport to go visiting Egyptian temples, looking for clothes ideas in the wall pictures, finding pyramid silhouettes in costumes older than the pyramids themselves; excavating

in Crete, where wall paintings would tell us that the princess who saved Theseus from the Minotaur 4500 years ago wore a corset and tiered skirt; viewing sculptures of the Dark Ages, which prove that clothes were important trifles in those days as well as this; observing mosaics and illuminated manuscripts, embroideries and miniature paintings on glass, which confirm our fashion notes of the medieval modes when women were wedded either in matrimony or to the church, and when even literature was too impersonal to be very informative concerning women's clothes. After the fifteenth century a study of portrait painting and more personal writings would carry us through intricate details to present-day, constantly changing costumes, with which a new volume compiled daily would hardly keep pace.

The details that vitally concern us are immediate questions, such as, "How shall I dress for the party to-night?" What we are most interested in is *personalized* clothes—the sort of interest women have always had. We understand Cleopatra's query, "What shall I wear in my barge on the Nile to meet Antony?" Or Helen of Troy's perplexity, "How can I be chic in wearing a mantle embroidered with a full account of the Trojan War?" Or the inquiries of Clotilde, wife of Clovis, who founded Paris: "How can I keep these full-length pleats in my tunic in press? Shall I plait the pearls in my long braids with or without artificial hair?" "With what perfume shall I fill the ball on my *pomander* to best express my individuality?" was the problem that puzzled many a woman of the sixteenth and seventeenth centuries. "For the party to-night shall I wear a coach-and-six or a ship to adorn my headdress, and how shall I protect its two feet of height when I go out in my sedan chair?" asked the humorous but extremely serious woman of 1777. "Shall my Watteau gown, cut with panniers, be of pompadour silk with pink flowers on

a blue background, or vice versa, and shall my hairdress be pompadour?" asked the eighteenth-century lady—rival of Mme. de Pompadour—in the court of Louis XV. Some such deep thoughts as these probably puzzled the very feminine Duchess in the late eighteenth century: "Shall I wear violets or eglantine in the flat glass bottle at my waist? ( I do hope the water won't spill over my gown.) Will a plaid silk bow on the bustle of my dress take away from the effect of the fischu which outlines my low-necked, short-waisted bodice and falls to the knee?"

#### AN AIRPLANE VIEW OF PAST MODES

When the author reviews the many, many definite changes of fashion that have taken place in her own brief span of life—silhouettes, hour-glass, oval, triangle, inverted triangle, rectangle, square—the task of describing even an airplane view of the extremes—the Himalaya peaks—of fashion seems illimitable. Would that Mr. Einstein, in his theory of the Relativity of Time, had been more Yankee-minded and revealed a usable, scientific principle which could be employed to increase the elasticity of moments, so that one could stretch his hours sufficiently to bind together the myriads of things which we moderns are compelled to include in our bundled—or bungled—lives! Since he has not yet done this, brevity, that soul of twentieth-century wit, shall be the Style advisor of the author in her brief story of costume and its psychology.

If one wishes to get a real thrill from the airplane review of past modes, one must know something of the mood of the time—of woman's past background—of the customs to which she had to conform, the prevailing domestic, political, educational, religious, and esthetic standards; the scientific



advancement, the modes of transportation, all the details of life as inspired by the quality of the universal thought of each period. One should first see the period as a whole—see color without pattern, tone without value contrasts, movement without restlessness, silhouette without detail. Then, with the realization that what one sees is only a counterfeit of the real, one can catch the *ideation* of the life that is being symbolized. We then enthusiastically discover that the clothes that men and women have worn have been the *first* medium to reflect the ideas which have established customs and made history—that Styles in architecture and interior decoration have been anticipated by fashions or follies in clothes.

Assuredly such a historical panorama would reveal that there is vastly more to clothes expression than personal vanity and woman's desire to please. Knowing this, then, we can justly look on Clothes as an Art, since Art is the expression of ideas.

Through the lives of typical women, Style—the essence of life—is revealed. The pageant of historical women characters shows through the fashion of their clothes the changes in the thinking of women. These changes are measured by no set standard of beauty, for there is none; each portrait makes up the composition according to the woman's own ideas, and is an individual contribution to the total of feminine psychology.

#### ASPASIA, THE INTELLECTUAL

Aspasia (fifth century B.C.), the intellectual, influenced her age—"The Golden Age"—through Pericles, who ruled in Athens when Athens was at the zenith of its glory in art, in philosophy, and in military power. Phidias, the artist; Euripides and Sophocles, dramatists; Socrates and Plato, philosophers; Thucydides and Herodotus, historians; Democritus

and Anaxagoras, politicians—all these great men live to-day because they were individualized in their ideas. They were the first to challenge their worlds and first to admit that man could alter his condition. Aspasia attracted these men to her salon; with them she held the common purpose of mental advancement; together they met the greeds and jealousies which are always directed toward those who struggle toward greater and broader individualism. Aspasia's expression in clothes has been preserved through Greek statues, which show the thought of beauty in graceful garments, fluid in line. The art of her costume was not in its cut, color or texture, but in her personalized way of wearing it—the same art which Greek women employed so successfully that Athens was the center of fashion for the Western world for three hundred and fifty years.

### *The Modern Intellectual Woman*

This woman shows her logic, her well-ordered mind, in her clothes. Business, law, politics, executive, social or educational work—all the fields which express practicality and demand the so-called "masculine" mentality—she enters fearlessly and successfully. She has acumen, which acknowledges the psychology of clothes in their influence on others as well as on herself.

Her clothes are chosen for their value to her projection of ideas, not for any originality in their cut. Her street clothes are dark in tone, altho not drab. When in her favorite retreat in the Canadian woods, she is every inch a woodsman—flannel shirt, lumber jacket, knickers, and heavy high laced boots.

Standardized she may be, for the work-a-day world; but for social functions she is popular because of her wit and her sane views of life. And she is always richly and faultlessly clothed, always immaculate and without a trace of dowdiness.

You feel certain that she loves the dash of her icy shower. She probably sleeps out of doors whenever she can.

For perfume, she uses lavender-scented bags among her intimate things.

Jewelry—she would just as soon “wear a ring in her nose” as wear earrings; but she admires them on others if they are well chosen. She has a decided taste for Chinese amber, lapis-lazuli, carved jade, and golden topaz.

She always goes to the most exclusive shops for her *few* perfect ensembles, which she wears with convincing assurance. Her milliner, the best in the city, gives a quiet but unmistakable air of distinction to her four hats a year. Her gloves are always correct. She buys her hose—always the same—by the dozen pair.

There is no indecision about this lady, either in speech, gesture or apparel. Her mentality is consistent, but fluid. She is individual—one can not be sentimental over her—but how one admires her!

#### CORNELIA, THE MOTHER

Cornelia (second century B.C.) the Mother of the Gracchi, whose declaration concerning her sons—“These are my jewels”—was her answer to a jeweled rival, would not be consistently pictured in any but the simplest clothing; orderly arrangement, without pretense or affectation. Her Roman garments—the *stola*, a long, loose garment with a border, and two *tunics*, the under one called the *subucula*—were similar in fashion to those worn by Helen of Troy, but profoundly different in ideation and Style.

#### *The Modern Maternal Woman*

¶ The Maternal Woman, tender, thoughtful, and self-effacing, is an unchanging, consistent type. How should Cornelia,

reincarnated in the modern woman, clothe herself to be in harmony with her temperament?

For her no cold colors, no sea-green with icy crystals, no somber black, no earthy browns, no spiritless gray; but instead she will wear soft blues, soft greens, neutralized reds, and all the lovely rust shades.

No stiff, mannish garments, but curving, caressing clothes.

No pompous, austere hats; hers will be curving, small and intimate.

No extremely high heels, but dainty yet practical foot-  
wear, which shows a conservative taste.

Furs of softness without smothering length—chinchilla, beaver, caracul.

In truth, every garment she wears must be dainty. If she is a housekeeper, as well as a homekeeper, her house dresses are crisp and immaculate.

Perfume, which she loves, is delicately refined; one may find a sachet placed in her hat, in her glove box, in padded hangers.

She does not wear long, dangling earrings, but medium-sized pearls may reflect a high light on her face as they tip her ears. Pearls, turquoise, pale pink coral, topaz, amethysts, and other softly colored apocalypse jewels add a color note to her picture, which is in harmony with her own coloring.

#### CLEOPATRA, THE EXOTIC

What Cleopatra (B.C. 69-30) thought of the world, not what the world thought of her, has been told by a modern author in "Cleopatra's Private Diary." In an extremely intimate way the Egyptian Queen states in the beginning that her revelations are what "one lady of refinement may say to another lady of refinement when there are no gentlemen present." This look at life through "Cleopatra's whimsical eyes"

Q2390

reveals in words the *ideation* of her costume as described by Gautier in "One of Cleopatra's Nights." Cleopatra, terribly winsome, employed the Art of Dress with potent skill.

"For headdress Queen Cleopatra wore a kind of very light helmet of beaten gold, fashioned in the form of the wings and body of the sacred partridge. A cloud-like linen robe diagonally cut—a mist of material, of woven air—'wind textiles'—undulated in vapory whiteness about a lovely body whose outlines it scarcely shaded with its softest texture. The robe had half-sleeves, tight at the shoulders, but widening toward the elbows permitting a glimpse of an adorable arm clasped by six golden bracelets, and the hand adorned with a ring representing the sacred scarab. A girdle whose knotted ends hung down in front confined this free-floating tunic at the waist; a short cloak adorned with fringing completed the costume. Finally we may observe that Queen Cleopatra wore very thin, light sandals of pink gazelle skin."

Burnished, glistening, symbolic headdress, as metallic as the woman's mentality; feminine daintiness, scented skin, softest caressing garments revelatory of the romantic and sensuous ideas which controlled the life of Cæsar's paramour; a love of the exotic perfume of life—all are revealed in the clothes of this woman, whose completely egocentric nature foreordained her tragedy.

The personality of Queen Cleopatra has lived through the centuries. Poets, dramatists, historians have found her intriguing, and the author of the present volume accepts her challenge as a supreme illustration of the thesis that clothes are tale-bearers of character. Why? Queen Cleopatra possessed the characteristic of definiteness—candor, energy, individualism; a thinking woman, she had a flair for discriminating the fine shades of meaning of life—of Style. She was alluringly responsive. Such a woman originates fashions, but not because she is a queen—there have been many queens whom



women did not care to copy. Cleopatra had ideas which she fearlessly and truthfully expressed in her raiment. Her art—"a realization of beauty"—is a supreme example of Style.

### *The Modern Cleopatra*

This is the woman who is challenging. She is picturesque, but "variable as the shade by the light quivering aspen made," and consistently alluring.

She never wastes her energy by giving way to emotions, but she stirs them in others. She "kens" the way of men and plays on their foibles, but she never really loses control of herself, altho she drives others to indiscretions. She dominates with a grip of steel the lives of others, while she herself, along with others, believes in her docile passivity. Scholarly she may not be, but *wise* she always is. She would not acknowledge that she schemes to obtain her favorite furs, jewels or apartment, but somehow she acquires them!

She delights in masquerades and costume balls, for she loves to make of herself a picture more striking than even her non-conventional life will permit. She plays every rôle of her make-believe life with finesse—there is never anything common-place or ordinary in word or act in the script which she herself composes for her "act." Costuming, manner, gesture and voice, even in her solitary moments as well as those when she acts for one or many, are movietones recorded for her own entertainment as well as for others.

When she goes to luncheon, she wears a form-fitting, tailored suit of faultless cut, a plain black close-fitting hat, with an unusual jeweled pin. In her buttonhole is a gardenia. Her furs are groups of sable. On her feet are the smartest of well-cut slippers, unadorned. Even in tailored clothes, because of her carriage, she is picturesque!

In her boudoir she ties over her hair a scarf of yellow rose; from her ears hang gipsy earrings of gleaming gold, and a robe of yellow-green crêpe completes the picture.

✓ Her favorite jewel is a great flawless emerald, which for evening she wears on her forehead.

✓ She loves the orchid and exotic perfumes.

Calmly and debonairly she accepts the fate that to her is inevitable—without a whimper or a complaint she stands up to life or death.

✓ She sees herself always as “the leading lady” in a “drama of manners.” Pose she must—she can’t escape the theatrical.

#### BOADICEA, THE POLITICIAN

Boadicea, tall, grim, keen-eyed, harsh-voiced Boadicea, the Celt who attempted to free Britain from Rome in A.D. 61, was one of the first women of Britain to make a prominent place in the nation’s life. With her wealth of exceedingly orange hair falling below her waist, and with her viking-like virility, she expressed her individuality in her tunic, which hung in folds of brilliant blue, red, yellow, and in her gold collar and bracelets—heavy and barbaric—and a huge brooch which fastened her mantle. There is indomitable strength expressed in the appearance of this interesting woman.

What a contrast between Cleopatra and the militant reformer, Boadicea! Yet these two women were helping to make Roman history at the same time; one an exotic, luxury-loving, the other an extravert—a reformer with interests in national rather than personal affairs—cold and mentally balanced.

#### *The Modern Boadicea*

It is strange, but true, that life seems to be less problematic for the woman who is large or Amazonian in build. We

are not considering just now the stout woman, who may be short or tall, but the woman who is proportionately built on large lines.

To keep her charm of femininity and yet conform to scale is the problem of this Juno. As many have stated, "There are no inexpensive clothes for the woman who must select out-sizes." If it is necessary for her to practise economy, she will take such meticulous care of her clothes that she gets longer wear from them, and only the best of service-giving materials will be purchased.

The regal one can wear heavy-figured brocade, carry a X huge feather fan; and if she wears a diamond tiara, our imagination will readily vision the golden scepter in her hand!

Of course, she never attempts to be coy or coquettish. Her greatest charm is in sparkling repartee.

From this type, more than any other, we expect grace of V movement as well as the aloof but gracious qualities of a queen.

#### THEODORA, THE ROMANTIC

Theodora, wife of Justinian, sixth-century Byzantine Empress, displayed the fashions of her period—the period of mosaics, so strongly in contrast to the classic period of art. When we speak of the *classic* in dress we see plastic lines—studied movement, and the charm of deliberation—freedom, rhythm, grace of movement and simplicity of line. An individualized manner of wearing the tunic and the mantle (seamless robes—two rectangular pieces of cloth) gave Style to the wearer of *Greek fashions*. Helen of Troy revealed her beauty through *ideation*, a method classic since Eve. She understood the Art of Clothes.

Byzantium (Constantinople) women patterned fashions from the fifth to the twelfth centuries, characterizing their

ideas in richness of ornamentation and in heavy silk fabrics woven in symbolic patterns and gorgeous colors.

Theodora wore a straight white robe, its hem decorated in gold and colored stones; a purple embroidered circular mantle, a diadem with many strands of pearls hanging down to her shoulders, a scarf of costly material, and colored shoes; every detail accented her love of splendor and richness. A desire for place—a sense of superiority—ideated the display of the wealth in costume of this wise, courageous, arrogant, and cruel woman.

### *The Modern Theodora*

Dark eyed, red lipped, hair black and shiny as onyx, full hiped, well rounded, is the one of whom the poet says, "Warm on her cheek sits Beauty's highest Rose." Her rich coloring is dark and low in value.

Her clothes are very straight and as tube-like as Justinian's queen would have chosen, or are draped in long fluid lines that seem like shadows of spirit lovers.

She chooses barbaric designs in jewelry; very high-heeled shoes; black velvet hat with perfection of line, or closely wrapped Oriental turban; furs—ermine, lynx, or black fox; flowers—long-stemmed red roses or yellow orchids; perfume—spicy Oriental odors and jasmine.

If the romantic one is very young and willowy—delightfully full of youth—she will have a penchant for basques, bouffant skirts, quaint panniers, nosegays, and moonlight, color symphonies and shawls.

In school and business, of course, she may not be romantic in her clothes—for then she would be just ordinary! And what could be worse than that!

## MAHAUT, THE CULTURED

Mahaut, Countess of Artois, lived early in the fourteenth century. The desire for Beauty was a lode-star in the life of this interesting woman, who stimulated crafts and the feeling that the medium that was used mattered little so long as the artisan was giving expression to Beauty. During this costume era there was embroidery in profusion—it has been said that the needle vied with the sword in those days of chivalry. Velvets and silks for cloaks, gowns and tunics were embroidered with gold thread and colored silks; beaver hats were wrought with lace and pearls and precious stones; girdles and purses and cape buckles were encrusted with heraldic devices which showed the family to which the wearer belonged. Patterns were interesting yet simple—heraldic and “Saracenic”—animals and Oriental symbols of Mohammedan origin brought back home by the men of the Crusades, which had begun in the eleventh century.

Line was the ruling idea in Greek costumes, just as more and more variety—the “different”—was the prevailing thought in designs of the nineteenth century; but in medieval times elegance in decorative detail was the outstanding mode. An appreciation for the hand-wrought gave an adequate expression of the mental quality of the period. Travel was difficult, and therefore overstimulating new interests were not crowded into life, so that depth of culture rather than breadth and diversity resulted.

Mahaut, mother of the wives of two kings of France—Philip the Fifth and Charles the Fourth—has lived in history, not because she was religious, as was the tempo of her time, or literary, artistic or wealthy, but because she knew how to evaluate the importance of human activities in great or small things.



With this period we associate Dante's Beatrice, clothed in a gown of "soft green and purple," and Melisande, with long veil and circlet worn over flowing golden hair, and simple trailing tunic gown held at the waist with a jewel-encrusted girdle.

### *The Modern Mahaut*

For true culture we do not turn to libraries, but to Life. We go to that inner shrine, the home of the cultured woman, whose wit, humor, charitable and sympathetic understanding attract companions bearing gifts—repartee, light but virile conversation, an exchange of ideas too fresh and spontaneous to have become academic—essentials to vitality.

The modern Mahaut surrounds herself with Beauty. She attracts it, but in her background and in her clothes there is nothing "showy," and the *dernier cri* doesn't mean a thing to her.

In Paris you will find her seeking clothes in Russian shops, where handwrought garments depend on embroidery for their charm. She doesn't become bizarre in her unconventional color combinations, because her instinct for the beautiful is unwavering.

She asks guidance of no one. Opinions and fashion dictates are as winds which fret not. She wears a hat, not because the world says it is becoming, but because she enjoys wearing it. Only individually designed clothes seem right for her. Her own taste is to her infallible. She has brought art so intimately into her life that everything she does takes on an artistic quality. No matter how or where she lives, Beauty cannot escape her; love of Beauty transforms the ordinary—it is lifted above mediocrity by the glow of her Spirit.

## JOAN OF ARC, THE LEADER

Joan of Arc (1412-1431) stands alone. Can you think of any one like her? She is type and symbol of something more than personality. She stands for the spiritual freedom of women. Her *voices* carried her out of her own little home sphere into Life—out of the limitations of her medieval background into world history. Probably the most pathetic and marvelous career ever recorded is that of "The Maid of Orleans," so called because she led the army that raised the siege of Orleans.

Caparisoned in a boy's traveling suit, riding a horse, her sword at her side, with a small guard of knights, she sought the dauphin Charles VII, who had been prevented from entering Rheims to be anointed with the holy oil of consecration, as had been the custom for centuries. In the end she triumphed against the troops of Henry V of England (who intended to make Henry VI King of France) and against powerful Frenchmen such as the Duke of Burgundy. She held strictly to the belief that hers was a holy war. Her soldiers believed in her, and they fought and won. As she led them in battle she wore an armor of silvery white in token of her purity; no helmet, but her girlish head was crowned with fair hair, which was a more glorious oriflamme than any white plume of Navarre. Her standard was of white, sprinkled with the fleur-de-lis and bearing a golden figure of Christ with adoring angels on either hand.

Later she was taken prisoner by the English—clad in her worn boy's clothes she faced her captors. To the stake the English sent her in May, 1431. About her girlish figure, clad in spotless white, the flames arose. To-day the girl who suffered is esteemed as *Saint* Joan.

It may seem sacrilege to consider clothes in the study of

Joan; they seem too material, but they truly expressed the girl's individual courage, a rare virtue in that day of medieval ideas concerning women.

### *The Modern Leader*

The modern woman who has the gift of leadership catches her vision and invincibly follows her star. The clothes of such a woman are frankly unpretentious as to their obedience to fashion's latest edicts; but, like the armor of Joan of Arc, they carry throughout the idea of supreme rightness for the work at hand, symbolizing in their correctness and suitability the judgment of the woman. Fashionable such clothes may not be, but *individual* they always are, expounding above all other things the wearer's consummate power in leadership.

### *Leaders at a Beaux Arts Ball*

The centuries revolved and brought about the year 1930. Fashion had repeatedly changed on the surface in a twinkling, but always the change was an evolution, not a revolution. Those who had recognized the ever-repeated process of bursting through the floe of a set culture to free the Spirit had understood and, with reticence expressive of an understanding of the relationship of source and current, had followed in the slow undertow close to the bedrock of Good Taste choosing Clothes of Distinction. Those who had followed the surface whims of fashion, drifting in the top current, had always found their wardrobes damned by fads—a flotsam of débris, an unrelated group of surface attractions or distractions!

Significantly timed was the Beaux Arts Ball given in New York in January, 1930, in the mode of the Renaissance period in France, Italy and Spain, when clothes were described as

"ruinously extravagant, costly magnificent, elaborately elegant, gorgeously individual, immensely picturesque." Words failed to describe the fabrics which were of first consideration—gorgeous velvets, rich brocades, patterned stuffs fashioned into voluminous garments without consideration of yardage, lace (sparingly used, however, until the seventeenth century); priceless furs, sable, marten and ermine; embroidered and jeweled slippers of velvet from Venice and of beautiful leather from Spain; caps of pearls, which took the place of the hennin of the fifteenth century; costly jewels and embroideries encrusted with gems.

Brilliant women of 1930 who were present at the ball enjoyed masquerading as historical women of note, whose individuality emerged through their artificial trappings. Some of these historical figures were:

Mary Stuart (1542-1587), "that little Scottish queenlet who had only to smile to turn every Frenchman's head," credited with originating "the Mary Stuart cap" and the tri-color of the Swiss guards when she was a Queen in France—white for the royal house of France, blue for Scotland, red for Switzerland.

Margaret of Navarre (1492-1549), "Marguerite of the Marguerites," poet and witty author of the (to-day salacious) "Heptameron." She was a sister of Francis the First, whom we associate with the Field of the Cloth of Gold, with stately and distinguished manners, and gorgeous richness in apparel. True to her intellectual type, Margaret espoused simplicity of dress—a plain gown of plain material, with a straight high collar and a little white ruche; an unadorned cap, "the templette" of the period, with other details revealing the characteristics of this interesting woman.

Madame d'Estampes, who laid the foundation for the greater preeminence of women in the courts of France, effec-

tively used adornment to increase her popularity with the King. Gorgeously individual!

Diane de Poitiers, whose reputation for beauty is historic, dressed in a costume of white linen and soft muslin, which enhanced her individuality by its harmony with her fragility and its contrast with the rich fabrics worn by other contemporaries. Acutely sensitive to future trends of thought, she created fashions so expressive of Style as to be prophetic of vogues which prevailed in later centuries.

Anne of Brittany, wife of two Kings of France—almost masculine in her business and political acumen—wore clothes in accord with her ideas: simple Breton costumes quite in contrast with the extravagant ones of other interesting personalities of the time.

Margaret of Valois (1553-1615) showed her originality in a flattering riding habit of black velvet, the voluminous skirt lined with cloth of gold; a close-fitting bodice, and a plumed hat with a diamond aigrette. To her is credited the popularity in France of the barrel hoop, or farthingale, introduced from Spain and chosen by Margaret to camouflage her disproportionately large hips. (The farthingale was later worn by Queen Elizabeth of England, and early in the seventeenth century by Ann of Denmark, wife of James the First of England. It was then metamorphosed into panniers, a design inspired by the pocketlike baskets worn on the hips of flower girls. The curved bell hoop and the crinoline were originated by Empress Eugénie.)

Isabella of Castile (1451-1504), a woman of indomitable determination, about whom many legends cling, is said to have pawned her jewels to aid Columbus. She loved action, and her acts were usually prompted by her religious views.

An engraving of Isabella in youth shows her in a costume that is all softness: square-cut, close-fitting bodice of rich



brocade, worn over a white muslin chemise with a circular neck and gathered sleeves bound above the elbow, and with the wrist made of laced fabric like the bodice; a full, long skirt; a flowing cape of soft silk, and a becoming headdress—a hood with a roll rising to the height of one and one-half inches behind a shirred band two inches wide, set back so as to reveal her dark hair parted and braided in two braids which frame her face and partly conceal long, heavy, gold earrings.

In later years Queen Isabella wore with stately dignity royal brocades, a queenly jeweled tiara, a regal voluminous long trained skirt which emphasized the slenderness of the bodice, and the heavily embroidered large and flaring de Medici collar.

Catherine de Medici (1519-1589), a Queen of Henry II, extended her control in France through the reigns of her two sons, and added crime after crime to the long list of her cruelties. The modern woman would place in this list of crimes the *steel corset*, an instrument of torture that could be consistently ideated by the woman who instigated the massacre of St. Bartholomew's.

Her steel corset was the forerunner of the *stomacher* (a stiff garment made of metal—silver or gold—mother-of-pearl, and fabrics encrusted with jeweled embroideries), which out-last ed hoop and ruff, appearing in the costumes of the women of Madame Pompadour's day as the pointed bodice between the panniers.

There is much of psychology back of the ruff which Catherine de Medici wore. One might write a volume on the rise and fall of the ruff. It grew from a tiny neck ruffle—worn by an Italian girl to conceal a goiter—to a huge, stiff, pleated muslin affair; then changed in technique by the use of a mechanical device of a steel frame covered with silk and supporting a lace collar, a flattering background for the face

—the de Medici collar—made popular by the portrait of Marie de Medici (1573-1642) painted by Rubens, in which the Queen is wearing a cloak of black velvet with a stiffened collar which seems to hold up the lace ruff.

In paintings by Van Dyck we see this ruff flattened into the lace collar worn by King Charles II of England, the debonair and effeminate, and by charming women of his day.

Catherine de Medici never discarded her mourning, and black became the fashion of her time. The vogue of black emphasized the pallor which was the mode, and much powder was used; but not only rouge for the cheeks but soap and water were omitted from the large and popular variety of beauty preparations and perfumes used in that day.

Through the attempt in 1930 to revive black, it became ultra-fashionable, coincident with capes, de Medici collars, and many other details suggested by the costumes of the sixteenth century.

That all the women of the sixteenth century were not despotic, like Catherine de Medici, and that fashions have their more gracious moods, was shown in the vogue of square-cut décolletage, which extended to the shoulders and was very low and straight in front. It was treated in multiple ways, such as being filled-in with a necklace or strands of pearls, or with a set-in yoke of thick material or embroidery; sometimes it had an attached ruff or flaring collar, or was used with guimpe or tunic (chemise) appearing above the gown. And sleeves! Surely imagination in this period needed no stimulation, judging by the set-in sleeves decorated with slashing, puffing, and rippling voluminous folds—fashions of German origin.

Corset, hoop and stiff ruff, symbols of ideas, testify that the whole aim of fashion at this transition period of emergence from medieval impersonalism was to disguise the shape

of the body into incongruous artificial forms—the ugliest ever known in history—with a humor that verged on tragedy. Inconsistently, the contour of the head was preserved, and like the fashion of 1928 the hair was made to seem scant, not by shingling but by drawing it back from the forehead very tightly into a knot at the neck. Gentlemen preferred blondes, and by their preference they established the fashion for golden hair, which at this period was acquired at any cost of effort.

The seething turmoil of unsettled thought was objectified in the variety of fashions—nothing was stabilized. Soft hats vied with the graceful Mary Stuart cap and the gauzy, lace-trimmed, hair-revealing, wire, elaborately-shaped bonnets.

As we learn about the sixteenth-century woman, more and more we are convinced that the modern woman is like her in that she is awakening to new truths. One of many proofs of this is the Youth movement. There were two schools in the science of keeping one's youth in the Renaissance days. One was the "Truth and Candor" school, which taught honest skill in keeping age at bay by sane and cheerful thinking, exercise, and the employment of aromatic baths, massages and beauty oils, and what not? The other was the "Illusion at any Cost" school, which advised cleverness and subtlety and glorified deceit—"A little trickery now and then is countenanced by the best of men." In this school it was taught how to repair Time's ravages, and the dressing-room became a factory. It was said by a wag of the time:

"Washed of her paint, of her vices bereft,  
Body and soul there is naught of her left."

Twentieth-century women have accepted an eclectic system—the best of both—adding a knowledge of the importance of

cheerful thinking and a sane, sensible outlook on life. Smiling is stressed as an important beauty exercise.

There is another likeness. Women of that day, admitting the importance of charm, developed it consciously. If a woman wasn't fortunate in the possession of one attraction, she looked for another. She stressed her good points ("type dressing" followed this method). A demand for individuality went a step farther. If one hadn't the speaking, black, velvety, and dreamy eyes of the Italians, she might find her gold mine of attractiveness in animation and intelligence, in mobility of features, in a carriage of distinction, a graceful walk, and a unique tilt of the head—something which she could "prospect" for and acquire.

The French idea that to be attractive to men is the mission of every beautiful woman, and that every woman should fear the "disease of occupation," might be incorporated to advantage, at least to a degree, in the philosophy of the American woman, who is often so intent on achievement that she makes a fetish of impersonalism and coldness. We must not be illogical; that very quality of intentness, unwavering from a set ambition, may be giving *Style* to the life of this period—Style, the supreme desire of the twentieth-century, "that something" as subtle as the tone of the voice or the glance of the eye. "Quality indefinable," that's what it is; the one thing in life which can not be imitated. To be "quality folks," that's woman's ideal; in ideas, manners and dress to possess Style.

Style is like honey. The bee does not get honey from the flower (the mode in our present discussion); honey is a product of the bee. The nectar which the bee sips from the cowslip bell she puts through a process of her own, and it is her special contribution that converts the nectar (*fashion*)

into honey (*Style*). The making of honey—or of *Style*—mark you, is purely an individual act, without self-consciousness or research, without a study of technique or any understanding of economics.

#### MARIE ANTOINETTE, THE YOUTHFUL

Marie Antoinette (1755-1793), wife of Louis XVI, tragically beheaded, daughter of Maria Theresa of Austria, a character at once vivid to all, we choose to illustrate the costuming of the latter part of the eighteenth century, which excelled preceding periods in elaborateness without the heaviness of the sixteenth century.

In her clothes are expressed not only the ideas in the mind of Marie Antoinette, but the ideas of her day—the seething transition of the reign of Louis XVI from an old era into a new—unsettled problems demanding thought—the usually attempted solution by human sentiment, a solution born of a cowardice in facing facts—in this case, aristocratic arrogance and military despotism opposed to democracy.

Marie Antoinette's gaiety lured her to seek charm in play-time costumes. We contrast Marie Antoinette masquerading as a milkmaid at Trianon, wearing a simple frock draped at the hips to display a colorful plain petticoat, with her appearance in the state costume—pointed bodice, square neck cut very low and with panel front, elbow sleeves finished with full ruffles or lace, gauzy fabrics of muslins or silk; a full skirt billowingly hanging over a bowl-shaped hoop, decorated with festoons of yards and yards of lace, many flowers or petals, and lovers' knots of ribbon; pointed-toed shoes with very high "Louis" heels, heavily embroidered and adorned with jeweled buckles, and worn with white stockings with gold or silver clocks; long gloves of silk or kid, or lace mitts;



an exaggerated headdress, and a white wig dressed very high over a wire frame and decorated with flowers and ribbons.

*The Modern Marie Antoinette—as a Girl*

This joyous mortal, while not especially an athletic type, is gay with laughter, and her feet instinctively respond to dance music. She knows no fear, for from babyhood she has been surrounded by love and tender care. She responds with a love for every one, and even a love of sky and wind and all of Nature's beauties.

She has a wide variety in the selection of her clothes, so far as color is concerned. She is vivid when wearing bright, warm colors, and distant and elusive in the cooler shades—a chameleon in adapting herself to color. Always and ever she is as intoxicating as the breath of Spring.

The lines of her clothes are imbued with the spirit of her own grace and happiness. Lightness—no sense of weight—diaphanous fabrics. Her jewels are seed pearls.

Her choice in perfume is delicate; expressed in the purple lilac and anemone. The apple blossom is her favorite flower; she wills to be married in the old orchard back of grandfather's home in New England. She is romantic, keenly sensitive, never sensuous. Joyous! Alive!

EMPRESS JOSEPHINE, THE STYLIST

We associate the "Directoire" modes with the wife of Napoleon, the Empress Josephine (1763-1814), who was discarded, but made Queen of Holland, and always shown honor and courtesy! This "goddess of the toilet" helped to revive the "classical" in dress; but, like all affectations, the costumes of Josephine's period assumed exaggerated propor-

tions, such as the very long skirt and the extremely low bodice, which really was a yoke with "poufs" for sleeves. The Directoire mode, which swayed the fashion world in the early nineteenth century, established such details as the low décolletage, high waist-line, skirt of ankle length, reverses, fichus and frills, hats with scooping uplifting brims, pumps with bows, ornate bags hung over the arm by a chain, huge muffs, long gloves—and many of them. (Josephine is said to have possessed two hundred pairs of gloves at one time.) The French set the fashion of the Directoire, but its influence was seen in the costumes of Queen Louise of Prussia (1776-1816) and Queen Maria Louisa of Spain, to whom Napoleon made a present of ten chests of French dresses.

### *The Modern Stylist*

The modern woman who attempts to keep pace with the whims of fashion sent by radiogram and declared by merchants to be the styles of the 1880s to-day, of the "gay nineties" to-morrow, and of the Directoire period the next evening, must be able to purchase an endless wardrobe and be on the alert daily and hourly. Whether she accepts only the superficial fluff of offered modes or the real texture of fashion, she can save time and money by having a clothes philosophy based on a fundamental principle of good taste, which does not change but serves as the *key* of every fashion course. Of the woman who uses this key it will be said, "She is never in Style, she is never out of Style—She *is* Style."

### QUEEN VICTORIA

Queen Victoria reigned from 1837 to 1901. Like the reigns of two other Queens before her, Victoria's sixty-four

years stand as a glorious epoch in English history. In arts—the industrial and fine arts—in exploration and conquests, political and commercial progress, the régime of Queen Elizabeth, Queen Anne, and Queen Victoria are unapproached. Yet how differently these three women expressed themselves in clothes—not just in their fashion differences, which most logically kept pace with the tempo of their periods, but in their individual style!

Queen Elizabeth (1558-1603) declared her personal vanity in conceit and alertness, in the multiplicity of her costumes, in her extremes of mode—in the steel corset, the stomacher, farthingale, and elaborate ruff, and in a most artificial headdress—all extremely distinctive, but ugly.

Queen Anne (1702-1714), the “good” Queen Anne, was not brilliant and self-willed as was Elizabeth. Details of dress, in her time, were the opposite of those in her great predecessor’s time. Queen Elizabeth’s decoration was superimposed on strong basic lines, which gave character to design. Fussiness without foundation characterized the Queen Anne mode; it produced the small apron trimmed with gold lace and spangles, the “fontange” or headdress reduced to tiny ruffles, the low neck filled in with a “modesty” or thin material, the black velvet band about the throat; the polanaise draped over a full elaborately decorated skirt, always of a different color; lace ruffles finishing the elbow sleeves; patches; a full mask, worn suspended by a ribbon from the waist of one’s riding habit—a variety of superficial pretty-pretties. The same quality of thought shown in costume was symbolized in ornately decorated architectural gimcracks and overornamented furniture.

Queen Victoria, of whom it was said, “She lived in a great age and did nothing to detract from it,” was a good Queen, a good wife, and a good mother. Modesty—the restraint of

self-consciousness rather than the effect of distinctive, clear, and concentrated thinking in facing facts—ideates the “mid-Victorian” clothes: pantalettes, outmoded by 1860; balloon sleeves, metamorphosed to bell sleeves in the 60s and worn with embroidered, lace-trimmed undersleeves; and other charming but feeble protestations of feminine susceptibility and weakness.

Hoops were worn in 1855, outmoded in 1863, and replaced by crinoline petticoats, which were underskirts trimmed with ruffles stiffened with whalebones. There was the pointed, boned bodice, laced up the back, with tiny waist, off-shoulder décolletage, and short puff sleeves in dresses for evenings. Also the poke bonnet, tied under the chin with a bow—with flowers inside the brim which framed the face—and a short lace curtain hanging over the neck; and the leg-horn hat with a brim, and the silk hat with a high stiff crown for riding. Frilled lace caps, trimmed with ribbon, were worn by matrons. (When the matron went traveling she wore one under her hat and carried a fresh one in a basket.) The hair was parted and drawn into a knot, from which long curls fell forward.

In the last part of Queen Victoria’s reign the bustle was decorated with lace-trimmed draperies, which added a train to the clinging skirt; and the skirt was decorated with ruffles, or fringe, or bands or borders—or all at one time. Humor was expressed in exaggerated decoration, and the tiny bonnets trimmed with flowers and ribbons or ostrich “tips” tilted to the front, shaped like a horseshoe, fitted a chignon or “water-fall” in the back, and were coquettish with velvet or satin ribbon tied under the chin to hold the lilting bit of vanity in place.

The hoop, the crinoline skirt, the bustle, all had passed on by 1880—still in the reign of Queen Victoria. The popular

fashion then was the hour-glass silhouette, resulting from the wrinkleless, glove-fitting basque, closely boned, buttoned down the front and worn over a high stiff corset—close-fitting sleeves, flat at the shoulders—and fitted over skirts. Basques and skirts were lined and worn over petticoats of muslin with flounces trimmed with lace, embroidery and tucking. The complete costume consisted of chemise, corset, corset-cover, drawers, underskirt of cotton (or wool for winter), two petticoats, and the lined dress. Versatility, femininity, charming adaptability, graciousness, emotional rather than analytical intellectual motivation—all these qualities of character are seen in Queen Victoria and in the clothes of her reign.

During all the changes of fashion in the sixty-odd years of Queen Victoria she grew old gracefully!

### *The Modern Queenly Lady*

To some of us the most beautiful moment of a living day is not the capricious dawn, the gorgeous climax of afternoon, or the gipsy tints of sunset, but the moment of evening's softly blended afterglow. So it seems pleasing to think of age, which is but the afterglow of a well-spent day.

No woman ever outlives her desire to be beautiful, nor does any woman ever outlive the definite influence of appropriate clothing. The wise one of advancing years gives quite as much attention to her appearance as her daughter gives.

In looking over an assemblage, one notes the number of silver-haired women with faces of deep intelligence. They bring to mind at once Robert Browning's "Grow old along with me, the best is yet to be," or George Eliot's "You are



getting into years? No, the years are getting into you—the ripe, rich luscious years.”

As one grows older, one should think of beauty, not as departing, but as changing. The full-blown rose is just as beautiful as the bud; the heart of the rose is not visible until the flower is in full bloom, and the full-blown rose never attempts to look like the bud!

Dignity is the most pleasing quality in dress as one grows older. It is far better for one to hear, “She dresses a little too old for her years,” than to hear that she resembles a “moth-eaten débutante!” Or, as one man said when he glimpsed the face of a woman who was walking on a city street dressed in sports clothes, bright red shoes, and all the vivid incongruity of a campus parade, “That face has worn out two figures such as hers appears to be!”

There is real beauty in gray hair, as it softens the lines of the face; and any woman who tries to gild the lily by painting her face and having her hair “touched up” is defying the judgment of Paris. For one of maturity’s greatest charms lies in daintily cared-for silver hair.

The older woman should not hold aloof from prevailing modes, nor should she glibly adopt the latest fashion regardless of its adaptability to her own expression of charm.

A lovely Southern woman who left her print of usefulness in every community where she lived, made a beautiful picture when, tho a semi-invalid, she received many visitors. Her iron-gray hair was worn like a crown above her cameo face. Her gown, of the style made popular by Empress Josephine, was a wonderful iridescent gray, the long sleeves finished with rare, ivory-tinted lace. About her neck was a lace fishu, which completed a picture of such artistic simplicity and perfection that it had the enduring charm of a Mona Lisa. Early in life, this very artistic person found the style most becom-

ing to her type; and through the years of fashion's capricious changing, she dared to be constant. Her favorite stone was the opal, with its changing, smoldering fires; and when she was living in Albuquerque, to which city ill-health had exiled her, the Indians and Mexicans and many others searched for the most perfect stones to be presented to this charming lady whose little hands held regal power.

Tho the passage of years has whitened her hair and lined her cheeks, she is still the dearest and most understanding of women. The silver aureole about her queenly head, the kind eyes, the lips whose smile, tho tired at times, is always there—every feature of her face denotes a beauty of spirit that time can never take away.

This is the portrait of a lady.

#### WOMAN'S DEBT TO THE AGES

If this chapter had told merely the history of dress, it would have been a romantic tale of the visualization of ideas and ideals—a colorful pageant of thought and feeling far deeper than speech.

Through this vision of dress, we would have learned that our clothes of to-day are but a composite of ideas from other times and other countries. The mode of to-day, a delightful potpourri of all past colors, designs, and movements, is indicative of the mood of woman to-day; for she, too, is a blend of the women of all civilizations.

Consider the tube-like dress on the figure carved upon any Egyptian obelisk. One wonders what idea from that distant period, when woman was the head of the family, is embodied in the gown of to-day that enables the wearer to respond so intuitively to the qualities of strength and exactness woven into that dress of the Pharaohs.

Or one's eyes may wander from the figure of an Etruscan vase to the woman who is observing it; and in the simplicity of her costume and her grace of line one recognizes the same symmetry of design, the fluid quality of movement which characterized the Grecian robes. One sees how the mood of that distant period has been appreciated, caught, and held in the gown of the modern woman. Grecian beauty was cold, perhaps, but it was flawless. Greek artists and sculptors took as their precept, "Nothing to excess." Present-day women have revised it to read, "Enough at all times"; for certain it is that at no period has there been greater freedom from meaningless ornamentation than in this twentieth century.

An evening in society will reveal women wearing long, slender, black garments that hint of the distant age when mystery and gloom pervaded. Is there always fascination in mystery, or what lure is there in the sable blackness of the long encircling gowns?

Then, in contrast to the mood of the Middle Ages, one sees the frocks such as Marie Antoinette wore when she played the dairymaid at gay Versailles—pannier affairs, billowy at the hips, trimmed with bow-knots of ribbon and festoons of flowers. It is not difficult to understand why the gay costumes of the brief playtime of Louis XVI bewitch. Women have ever understood the lure of coquetry and vivaciousness in their costumes.

From the girlhood days of our grandmothers one beholds delightful suggestions of beauty in the demure, off-shoulder basques and full skirt such as certain types of girls wear so effectively for dancing. That elusive quality of quaintness is wisely transmitted from the mode of grandmother's period into the frock of to-day. For, after all, "out-of-date" grandmother had certain qualities which are still valued character-

istics of the woman who is now, two generations later, in the melting-pot of civilizations.

As one vividly recalls the space in magazines and newspapers devoted, not long since, to discussions of the genus Flapper! At university faculty meetings, mercantile conventions, sewing circles, she was deplored, analyzed, and eventually condemned. Where is this flapper of yester-year? She has undoubtedly folded her short fringed skirt and stolen away. But she has left her legacy of freedom, which made rapid strides toward physical comfort and therefore toward health, and toward the simplicity which logically followed, and toward frankness.

The technique expert followed. She knew the letter, but in her aim to be academically correct she lost the charm of spontaneity. Clothes became standardized—too much so to be interesting.

Then followed the break-away from the obviously practical; from the dress which spoke by the card—the color card, the coordination-of-accessories card, the fundamental-principles-of-design card, the suitability-for-occasions card. And now what have we? We have the woman who dares to be individual, not because she is ignorant of the law, but because she knows the Truth of Clothes—their rightness—the Truth which has made her free! -

Superseding the questions, "Is it practical? Is it appropriate? Is it beautiful? Is it in the rhythm of the time?" is the question, "Is it stylish?" As I have said, in the beginning of any fashion season we note a harking back to some influence of the past. In the fall of 1929 shops showed dresses reminiscent of not one influence, such as the Spanish of 1924 or Egyptian of 1925, but many revolutionary influences—influences determining line, the intellectual quality; color, the emotional quality; decoration, the desire-to-please quality—

all contributing to Style. There were influences of the Mid-Victorian period, of the 1880's, of the "gay nineties," of the "mauve decade," of the early nineteenth-century Directoire. As a result of the multiplicity of ideas clamoring to be leaders, confusion reigned for a time, but such editors as the clear-minded Edna Woolman Chase brought orderly logic out of the chaotic parade of fashions and proved that *Style* is founded on *ideation*, not on emotional hyperboles or commercial enthusiasms, or arty exaggerations. By spring the Directoire mode had become established, making an appeal to graciousness.

"Fashions that are now called new  
Have been worn by more than you;  
Other times have worn the same,  
Tho the new ones get the name."

Fashions of other centuries cannot reign uncensored in the 20th century, because of the difference between the present thought and the thought of past periods. For instance, there is a great contrast between the limited life of the sixteenth century and our modern life freed by science and widespread culture and skill in the mechanics of living. Women's ideas have changed, and their psychology demands new fashions. In romantic, glamorous gowns, with dainty high waists, skirts that swept the floor, low décolletage, form-fitting lines, sumptuous fabrics, fine laces and nets and picturesque elegance, the débutante of 1930 is reviving only very superficially the *feeling* of the clothes of other periods. However, this woman of 1930, accepting only what pleases her from the fashions offered by couturiers, has established her individuality and Style by refusing to put aside her practical, even-hem-line, fourteen-inches-from-the-pavement street costume. Having mastered the first principle of Good Taste



—*ideation*—which establishes the practicality and appropriateness of the mode for the occasion, she discriminates. In her wardrobe—not so large nor so costly, probably, as the wardrobes of the women of other centuries—in a versatile variety of apparel, she symbolizes the definite thinking of the modern woman.

What Cleopatra, Theodora, Aspasia, Marie Antoinette, Queen Victoria, and all the other "Women of the Ages" desired was just what modern women use as an excuse for every adventure into new fields of work or fashion—self-expression. "Self-expression is individuality, and our individuality is our self, which is our chief concern." Shall we not assuredly accept the statement that Dress is an Art—the most intimate and dynamic medium of self-expression?

"Modern Art is the most significant happening in three hundred years," said a thinking woman. "It has significant order, definiteness, conciseness, elimination of everything mystically organic, replacing it by solid geometry. Its march is steadily forward; it is evolving an environment for the fit, the athletic, the aspiring, the independent, the fearless, the conquering modern mind. It is alive, vibrant, impersonal, without sentimentality—with crispness, common sense, gaiety, laughter, self-abandon." "See," said this eloquent, clear-visioned woman, as we landed in New York after a tour of study of Modern Art on the Continent, "see how these ideas are manifested in the clothes of the women of New York. Sound and exact in structural design, suitable to their purpose, free from affectation and whimsicality. Their design covers a precision of muscular beauty, dynamic energy, softly textured and alive skin—a body sculptured by activity. This American woman made a tall, trim body—a more efficient body—her ideal. (Architects caught the idea and repeated its expression in steel, concrete and marble.) She skil-

fully used the line, texture and color of cloths to establish a clean-cut Style—'born of the impact of ideas'—a Style that is in a real sense an autobiography. It speaks of a full past, a living present, and a vivid future. It is an adequate presentment of the modern woman—a Style expressive of this period's life that will not stagnate in a retrospect of the glories of the past—a Style which follows no path of tradition, but is always being propelled by the Spirit of the Present."

## CHAPTER II

### THE SEVEN AGES OF WOMAN

#### FROM BIRTH TO SIX YEARS

HER Béb —the French say this word so trippingly that it holds the quality of music. Tho we call her plain “Baby,” there should be in her dainty layette the same quality of song. Hand-made garments seem the appropriate raiment for the little one who is soon to enshrine herself in the hearts of all the related, the near-related, and the non-related ones over whom she will rule—a pink-toed monarch of all she surveys! Before her majesty makes her triumphal entrance into the family dominion, her royal robes are carefully and lovingly prepared.

“Pink is for girls,  
Blue is for boys,  
But white is best of all.”

A dear mother who always did things in an inimitable way chose the palest of apple green for the hints of color in the layette of the royal personage whose coming was prophesied. When Joan arrived, this delicate color touch was charmingly suited to her hazel eyes. The diminutive green bows were posed like fairy butterflies hovering about a pink blossom.

Only snowy batiste or nainsook, as sheer and soft as it can be obtained, should be chosen, and from this the wee dresses may be fashioned with very little trimming but with tiny stitches. Hand-run tucks may form the yoke, or feather-stitching of Madonna cotton may trim neck and cuff and

hem. Only the narrowest and softest of lace may be used about baby's neck, for her flesh is too delicate for anything harsh. Tiny flowers may be embroidered on the yokes. Under the dress is a petticoat of very soft flannel; one that buttons on the shoulders is satisfactory, for it can be removed without taking off the dress. Her soft knitted shirt of wool, silk and wool, or lisle and wool gives way to a band with shoulder straps for warm weather. This knitted band, which some physicians advise and others do not, may be used in place of the flannel band, an unhemmed strip of flannel six inches wide wrapped tightly about the baby's abdomen during the first weeks after birth. Woolen stockings are pinned to the diaper of a soft material which will endure the boiling that follows every wearing. All the baby's clothes should be washed with pure white soap, and any possibility of chafing from strong soap, which might remain in the garment because of improper rinsing, is thus avoided.

Since the first weeks of a baby's life should be spent in undisturbed quiet, this simple outfit will answer every need except for outdoors. Then a knitted sweater or wool jacket open in front, or a similar but longer garment may be needed; but babies must not be dressed too warmly—the atmosphere of the room must decide this. The out-of-door coat or cape should be long enough to cover the feet. First dresses are twenty-one inches long. A close-fitting cap of silk crêpe, interlined for cool weather and lined with soft silk, will accompany the coat.

Wraps of various kinds are necessary. Squares of silk and wool, or flannel blankets stitched in cream or a pastel color, also a strip of flannel two yards long finished in the same way, are all welcome. These flannel blankets launder nicely and can always be as fresh and dainty as everything about a baby should be.

To sum up what I have said, here are a few practical suggestions:

Clothing for babies should be simple and easily laundered.

Garments should be carefully made or chosen to allow for ample freedom in movement.

Some physicians say all babies should be protected by woolen covering on the abdomen in cool weather.

Sufficient clothing for all ordinary needs should be supplied, but a too generous layette is extravagant.

White clothes are best for babies, since they are most sanitary; and cleanliness is the chief consideration in the health of the child. White clothes are not only much easier to wash but are the only kind which may be boiled and, therefore, kept absolutely clean.

Play-pens with padded floors give to the growing baby a tiny kingdom of her own. By the time she is sufficiently old to attain this little domain, her skirts are shortened, she is ready for socks and for the soft moccasins which enable her little toes to wiggle and twist and grow strong enough for the exciting day when she first pulls herself up and puts her weight on her feet.

Then the months begin to slip by very fast, and, before long, Baby has begun to walk about her play-pen with naive assurance.

Fine dimities and lawns, smocked and tucked, may be used for the very little one who is toddling about from chair to chair, but there are also charming little rompers that are very practical. The tiny dress is cut from one piece with two under-arm seams sewn together. Imagine a quaint English print with two little black sateen chicks for pockets! This same pattern might be used for a dimity, cut out deeper in the neck and shirred to give a well-fitted sleeve effect, yet quite demure, as all little kimono-sleeve dresses should be.



And from this same design may be fashioned a little buff chambray bound with red and white finely checked gingham.

The child of to-day has bare knees and usually wears one weight underwear the year round. A great deal of her bodily freedom is decided by underwear. The body should be kept dry, clean, and warm; hence the underwear should be of loosely-woven and soft materials which absorb moisture and are easily cleansed.

Shoes should be made suitable for comfort and for the proper development of the feet. They should be plain, wide-toed, low-heeled, and, above all *properly fitted*. They should not be too heavy, but should be pliable, bending with the feet.

A child should never be conscious of her clothes. Sometimes we see children tightly banded at the waist, with scratchy collars, poorly fitted sleeves, improperly adjusted hose-supporters, and uncomfortable shoes. Such improper clothing will cause crooked shoulders, twitching muscles, improper posture, and, of course, nervous irritation.

It is well to remember, too, that a child's nature responds very quickly to Beauty and to the touch of genuinely good and attractive raiment. Emphasize simplicity in material and cut, attractiveness in design and color, freedom in movement, and, lastly, suitability to the financial status of the family.

A simple layette will consist of:

- 6 dresses (all hand-made slips).
- 3 gertrudes (muslin)—petticoats buttoned at the shoulders.
- 3 gertrudes (flannel).
- 3 vests of silk and wool, cotton and wool, or cotton, according to season.
- 3 flannel bands.
- 3 nightgowns of flannelette or muslin for warm weather.
- 1 kimono (flannel).
- 2 flannel squares.

- 2 blankets (cashmere).
- 2 sacks (wool).
- 36 diapers (cotton bird's-eye).
- 3 crib pads.
- 3 soft knit towels.
- 6 wash-cloths.
- 1 rubber sheet.
- 3 pairs bootees.
- 4 crib sheets.

### *The Modern Mother*

A conversation with a real mother of two girls—Peggy, ten months of age, and Sylvia-Ann, six years old, ran about as follows:

*Inquiry*—"What clothes did you prepare for Peggy?"

*Mother*—"I had six shirts."

*I.*—"Silk and wool?"

*Mother*—"No, silk-and-wool and cotton. The silk sometimes cuts, and the union of the three materials is more satisfactory."

*I.*—"What size were they?"

*Mother*—"They were size three, but if I were buying again I would choose even a larger size. Peggy was a normal seven-pound baby when she arrived, but she has almost outgrown them and they aren't worn out because they have been so carefully laundered."

*I.*—"Did Peggy wear flannel bands?"

*Mother*—"What an old-fashioned idea! No, indeed. You know they're not being worn at all by babies at the *best* maternity hospitals."

*I.*—"Not even the knitted ones with straps over the shoulders?"

*Mother*—"No, not *any* bands."

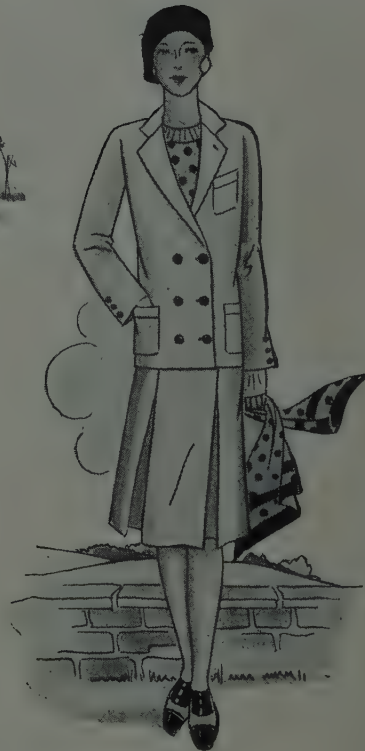
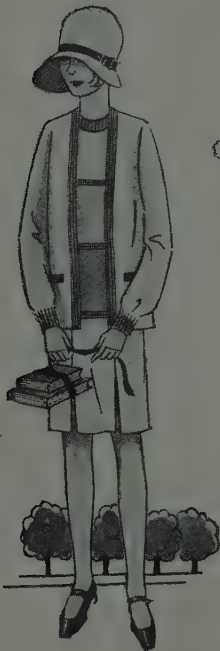
*I.*—"Did Peggy wear anything so old-fashioned as petticoats?"

*Mother*—"Yes, she had flannel ones buttoned on the shoulders."

*I.*—"How many dresses did she have to begin with? How long were they—twenty-one inches?"

*Mother*—"You know the first few weeks, a baby is just kept dry, clean, and warm, like Baby Bunting; so blankets and nighties





THE SEVEN AGES OF WOMAN



THE SEVEN AGES OF WOMAN





are sufficient. Dresses aren't at all necessary because she's not going out. By the time she begins to go into society, she wants short frocks; so all *intelligent* mothers make even the first clothes twenty-one inches in length. A dozen simple hand-made dresses will do nicely for the first year. These first ones should be made large enough to wear through the year."

I.—"Does Peggy wear stockings and shoes?"

Mother—"She has always worn stockings—that is, since she began wearing dresses; and just as soon as she stood on her feet in her play-pen she was rewarded with a pair of shoes. Then Sylvia-Ann named her 'goody-two-shoes'."

I.—"Were the stockings silk and wool?"

Mother—"No, silk and lisle."

I.—"Did she wear a specially prepared shoe?"

Mother—"No, just *white kid shoes*. She had moccasins before she began to stand; but if she had developed weak ankles or any signs of flat feet, I would have had her fitted by a specialist at once."

I.—"Do not the special ankle supports weaken the ankles? Wouldn't it be better to depend upon massage for strengthening them?"

Mother—"The *best* physicians recommend the supports."

I.—"What kind of diapers were in the layette? Did Peggy wear stork pants?"

Mother—"I used cotton bird's-eye; linen is cold, and a special treatment gives cotton an absorbing quality. The cotton endures the frequent boiling which is so essential. Stork pants should be put on the child when she is traveling or occasionally at other times, but they are injurious and will cause chafing if they are kept on too long. In hot weather they are criminal. Some children are well-trained in their personal habits at one year, but they are exceptional. All children can and should be trained by the time they are a year-and-a-half old. Then muslin drawers buttoned to a muslin waist take the place of diapers."

I.—"Do you like rompers for babies?"

Mother—"Indeed I do. They give children freedom. The ones that button clear across the bottom are best for tiny children."

I.—"What kind of coat is Peggy wearing?"

*Mother*—"The outside of her coat is separate from the padded inner lining. It can be laundered nicely, much better than when all parts are fastened together. It is a cream-colored Bedford cord; and as the outside gets soiled much more quickly than the inside, one has to wash but half a coat. I feel that everything for children should be made to enable frequent washing."

*I*—"What kind of cap does she wear in winter?"

*Mother*—"A knitted one of wool which is warm without being heavy."

*I*—"Is Peggy a happy baby?"

*Mother*—"As happy as the day is long!"

*I*—"What kind of clothes is Sylvia-Ann wearing to school?"

*Mother*—"For the greater part of the year I prefer wash fabrics made up into simple one-piece dresses, with bloomers like the trimming or like the dress. I find that bloomers of a plain color—the becoming hue which is in all of Sylvia-Ann's dresses—are a wise selection, because then they will harmonize with most of her dresses."

*I*—"Doesn't she wear wool at all?"

*Mother*—"In the coldest season she wears wool jersey or serge dresses, with linen collars and cuffs."

*I*—"Do those bloomers match the dresses?"

*Mother*—"No, wool is not so satisfactory in bloomers. Dark sateen ones are worn *over muslin drawers*."

*I*—"What kind of hats does Sylvia-Ann wear?"

*Mother*—"Always the very plainest—soft velour or a tam o'shanter for school, beaver or felted materials in winter, and for trimming a ribbon band or a long streamer—plain Milan for summer."

#### FROM SIX TO TWELVE

Hark! hark! the dogs do bark,  
The girlies are coming to town;  
None in rags and none in tags,  
But all in simple gowns.

The little outfits which children wear to school are quite in keeping with their shining morning faces.

Since the fabric of their clothes is, after all, the outstanding evidence of their modishness, let us consider first the materials. The serviceable navy-blue twill—vivacious with color, such as bright red, orange, or henna—or the warm tans, or bright medium blues and greens of good selections. Other popular woolen fabrics for school frocks include jersey, tweed, both checked and plain, homespun, challis, crêpe, and poplin.

Among the cottons, gingham, as always, stands out pre-eminent for school wear. Sunshine days and gingham days are synonymous. Ginghams are worn the year round, and they always remind us that "Summer is here" or "Summer is on the way—just around the corner." Cotton crêpes, the linen-finished cottons, pongee, and the various novelty-weave and ever-fast materials accompany Miss Gingham as she goes "In and Out the Window." In these fabrics, one-piece dresses are designed for every occasion. If the tailored style is desired, there may be a dress with a pleated skirt. Miss Twelve-year-old wears a kilt skirt becomingly.

Kilts were popular long before the days of the Lady of the Lake. The schoolgirl of to-day who reads the thrilling tale of Rhoderick Dhu and the Fiery Cross wears her kilt with the grace of Ellen Douglas. She has adapted it however to a rather smart skirt of plaid wool in knee length, and with it she wears a tailored blouse of pongee, a box-coat of homespun in plain mixture, an angora tam or a soft felt hat, heavy wool stockings, and flat-heeled calfskin shoes.

Colors are navy-blue, red, or wisely selected shades of dark brown and tan. Restraint is used in trimmings, but wool embroidery, bright colored braids, or pipings of contrasted color may be safely and artistically used. On a wool dress a small collar of cream-colored linen may be worn with a tie of knotted silk.

The school coat should be like the dress—trim, sturdy, and comfortable. Materials for the school coat include leather, camel's hair, cheviot, tweed, homespun, and chinchilla—the last, the best, is especially attractive when it is a reefer. Many styles are rather boyish in effect; some are flared, especially if they are for the younger girls. Sometimes a little cape encircles the coat. It may be of a plain material or a plaid, but it reaches to the elbows, the waist, or below. The coat may be of reddish browns, especially in tones approaching terra cotta. Reds, browns, tans, various grays, greens, and blues are not passed by. There may be gay wool embroidery. Leather trimmings suggest little matching leather hats. Furs may be used in trimming, altho for school the scarf is in better taste.

(For school-wear, head-coverings may be knitted caps to match the scarfs; berets, or soft felt hats with only a band or a little feather for trimming.

Heavy sport shoes and hosiery complete the practical school costume.

Gloves should be heavy and warm for winter.

Jewelry for school—none.

The party frock is the sun around which all the other clothes-planets revolve, and it should be as lovely, and simple, and dainty as the purse will permit. Its first charm is, of course, its color, which may reflect all the hues of the rainbow or be expressive of soft moonlight and cobweb shadows.

In design, the party frock may emulate the less frivolous costume, and add to fabric and color the charm of simplicity. A pleasing dress for the petite maid whose party years are just beginning would be a slim frock of scarlet velvet, all in one shade, even to the deep-pleated chiffon frill which falls from the shallow neck line to the waist. There are no sleeves, tho they are suggested by the pleated neck ruffle.



A dress of aquamarine-blue velvet could be edged about the neck and quarter-length sleeves with squirrel fur, and worn over a guimpe of fine white net, the full undersleeves being drawn in tightly at the wrist.

Organdies and fine net make very alluring frocks; and for trimming one might choose ruffles, bits of Valenciennes lace, or a touch of the daintiest hand embroidery, narrow, and of contrasting color.

The outfit for traveling should be smart and suitable; a suit (like Mother's) is made of jersey, tweed, or heavy dull silk, usually of a dark tone, with crisp blouse or sweater, which must be simple and sporting and chic; and there is a little close-fitting hat. Shoes should be comfortable and plain; socks should be dark. A top-coat should be selected of plaid or checks or even of plain material. She may wear a pair of chamoisette or leather gloves matching the socks, if they contrast with the dress; brown shoes and socks, which are very correct with a navy-blue dress; brown leather purse, and, if she desires to wear it, a scarf. She does not wear anything that will not give service.

#### FROM TWELVE TO TWENTY

How very important we feel when we first enter our "teens." If the time is autumn, nothing can bring prouder delight than an outfit which will satisfy all the clothing needs of one's busy young life.

The "best" frock is of red and gray, broadcloth if you wish, and a "belonging" coat accompanies it—reversible so that one can change from gray to red as one's mood varies. A tiny squirrel-skin hat and muff, gray suède oxfords and matching socks of wool and silk, gray suède gloves, and a little silver-mesh bag—every minute detail adds its note to the

harmony. Miss Teen can wear this costume equally well to luncheon, to the matinée, or to church.

The practical, every-day outfit consists of a skirt of dark green-and-red plaid with a golden-yellow silk thread running through it—finely plaited, buttoned with smoked-pearl buttons to a blouse of pale gold linen damask with a turn-over collar, and a tie of red to match the red in the skirt. With this our little lady will wear cordovan oxfords, with hose and hat and gloves of the same shade, and a plain lapin coat or a cloth coat of dark brown with beaver or nutria trimming. This makes a school outfit for even blustering weather. Or a circular cape of plain material in the same hunter's green, and lined with the same red as that of the plaid is just as suitable.

For hiking and other outdoor sports are suggested a pair of tweel knickerbockers, knee-high laced boots or brogans like her brother's, and heavy golf hose. Add to this a boyish shirt of flannel with pockets, a four-in-hand tie, a soft hat of tweed or suède to match the top-coat, which would be of suède lined with sheep's wool, or a boy's mackinaw, and the whole outfit will be practical and picturesque.

Tho there undoubtedly is a period called "the awkward age," this age has many compensations, and clothes have magical qualities in covering up a great many of the embarrassing gawkinesses.

A girl forgets that she is all legs and arms when she is wearing the outing costume we have just described, for right now she is entirely suited to a free out-of-door life. The cape in the school outfit lends her a certain grace—and any one can be quite at ease as a scarlet and gray picture! But party frocks! How they seem to bring romance into her life; for every girl was born to bloom and never a one has had to waste her true sweetness on the desert air.

But even Youth, with all of its delightful qualities, may lack a perfect symmetry. For there may be angles to be coaxed into roundness, or too much plumpness that should be worn down into muscle and firm flesh.

The first thing to do, of course, is to face facts, to recognize first the good and bad points in the girl's figure, and then proceed to the solution of the problem, just as older women have learned to do. Quaintness as the suggestive note in the clothes of the angular girl, will go far toward solving her young problem. Or if the lassie is plump, she may have *crêpe georgette*, made with a long blouse; a slightly draped skirt, ending in points; a design of white ribbon and flowers extending from shoulder to the bottom of the dress—points and long lines.

Undoubtedly the little lady in her teens will need an afternoon frock—one to wear when she is aid at a Tea Party. She should choose *crêpe de Chine*, so soft and caressing that all awkwardness is avoided. In accordance with her coloring, she will select any one of the lovely shades of brown, blue, green, beige, rose, yellow, or orchid. We will select for her an imaginary dress of pale almond-green, distantly cool, but kindly. For sports—tennis, riding,—the girl in her teens dresses as simply as do her elders.

#### THE COLLEGE GIRL AND HER WARDROBE

With the increasing emphasis of the twentieth-century idea of vitalizing education by relating it directly with life, it is to be hoped that the subject of clothes, the most universal language, may become a compulsory part of every college curriculum. The world is becoming more reticent in its acceptance of college-bred women whose clothes say, "I seen and I done."

The course in clothes should have for its aim the establishing of good taste. What is good taste in dress? Is it something that is born in one? Can it be developed only through devastating experience or can the rules be learned and skill in the practise be increased through study, observation and imagination? It is a very easy thing to see what good taste is not—satin slippers on the street on a rainy day, clothes so tight that they restrict and display the figure into grotesqueness, jewelry at the wild fray of a football game—thousands of incongruities in detail come to one's mind. "Clothes" should be taught as Art Appreciation in Music or Painting is taught—and certainly there is no one who cannot absorb and use daily more of the Spirit of Good Taste. (Good taste in Clothes is wearing the right things at the right time in the right way.)

Requirements in clothes for the college trousseau vary according to the prevailing social life of the college. If a freshman is not certain of the standards it might be the wisest plan to postpone the purchase of all clothes, except her travel clothes, until she catches the clothes spirit of the college, especially if good shops which cater to college trade are available. The college girl will find her preparation for life insufficient if she has not either intuitively or by observation and study established an infallible good taste in dress and an ease of manner in wearing clothes that fit the occasion.

The following list of occasions for which clothing is needed has been suggested by the Dean of Women of one of our universities. The chapter, "Etiquette of Dress," Book III, discusses suitable clothes for these occasions:

*Utility Clothes—Daytime:*

Formal—Travel, Shopping.

Informal—Spectator at games, campus clothes, class-room, rainy-day outfit.

Informal Informal—Participator in sports.

*Social Clothes—Daytime:*

Formal—Guest or hostess at receptions, teas, luncheons; performer at recitals.

Informal—Church, lectures, recitals, calling, matinées, lunch in public places.

*Evening Clothes:*

Informal—Guest at dinner, theater dance, evening oratorical contest, reception.

Formal—Ball, opera, box at theater, performer at evening recital or reading, formal reception.

*Graduation Clothes:*

Baccalaureate and commencement.

*Lounging Clothes:*

Pajama leisure coat, warm dressing gown and warm slippers, lingerie negligée.

One college girl recently chose the following very simple trousseau, and she was well dressed for all occasions:

1. Five-piece ensemble—skirt, sweater, blouse, cardigan, top coat. (Key color—tan.) Travel, shopping, spectator.
2. Wool dress. (Key color—tan.) Class-room.
3. Two crêpe dresses (green, brown). Formal afternoon.
4. Lace evening dress (black). Informal evening.
5. Formal evening dress.
6. Black velvet and lamé reversible evening coat.
7. House wear—lounging pajamas, warm dressing-gown, one lingerie negligée.
8. Accessories: 6 pairs of shoes—2 street, worn alternately, 1 sports, 1 suède pumps, 2 evening slippers; 2 hats—one brim, one brimless felt-beige; 3 handbags—1 calf; 3 pairs gloves—1 pigskin, 1 beige suède, 1 evening; 9 pairs of hose—3 sports (lisle, fish-net or service-weight silk); 3 chiffon, 3 very sheer; 12 handkerchiefs—6 youth's or small-size men's, 4 dainty linen, 2 evening (1 black chiffon); 6 underwear—4 athletic style, 2 silk singlettes; toiletries.



Self-control was exercised—no money was wasted in the purchase of immaterial non-essentials. A key color was chosen and adhered to strictly, so that the whole wardrobe was harmonious. The five-piece ensemble was most versatile. For spectator wear the sweater answered; for travel, shopping and church, the blouse. For warmer days the cardigan was worn, for colder just the top coat with blouse or sweater and skirt, for very cold days the four pieces.

The wool dress and top coat were harmonious; also the crêpe dresses and the top coat, which was not decidedly "sports."

When the informal evening dress was worn, the black velvet side of the wrap was outside, with the formal dress the lamé side.

The hat with the brim and the street shoes and the calf bag were worn with the ensemble and the wool dress; and the brimless hat, the pumps, and the suède bag with the silk dresses.

Many college girls desire change. They should still cling to the variety named, adding perhaps a formal ensemble for afternoon; but the types of clothes should remain the same.

But the rules for apparel are always sufficiently flexible for little liberties; adaptations of one's most becoming "effect," if kept within the restrictions of good taste, are entirely permissible. It is, of course, important to learn the contour of one's head from all angles, to emphasize best one's particular style of face, as well as to maintain a proper proportion to the length and width of the body.

#### THE DEBUTANTE AND THE BRIDE

"'Tis now the Summer of your Youth,  
Time has not cropped the roses from your cheek."

The débutante loves clothes and she is a delight to dress.

She is slim—exercise has made her so—and tall (statistics show that girls are growing taller). She looks well in all her clothes. She has cultivated discrimination in clothes and has a rather critical judgment of what others wear. She can judge the contour, the carriage, even the dress, hat, shoes, of a person by one “unobserved glance.”

“Coming out” ceremonies are not always attended by the formality of past generations. There is no definite line of demarcation between the time before and the time after one has become a unit in a social set. The girl’s contact with life begins long before she has finished her schooling.

The débutante has poise and nonchalance, is unconscious of the importance which the less fortunate attach to wealth and family. She is unspoiled and natural, charming beyond the belief of those whose envy may attribute to her characteristics of snobbery and self-exaltation. She does not take life seriously, she is looking for experience, adventure, thrills. She has no preoccupation to spoil her spontaneity and social technique. Religion, art, education, marriage—she knows they exist, but to-day’s pleasure crowds them all out.

Her clothes—certainly they are not in themselves of any importance; but that is because she is perfectly assured of their rightness—“*They must be right!*” She does not care for many different dresses, but for every occasion she has the suitable ensemble.

Her coming-out dress is a style that is picturesque—a *robe de style*, or as in 1930 a full-length dress with normal waistline and a slenderness that often requires the corset, which was discarded for some years after the World War. (In listing clothes for the débutante we are not “speaking by the card,” but suggesting the *spirit of suitability*. Read “The Etiquette of Dress,” Book III.)

One débutante chose this wardrobe ensemble for her first season:

*Daytime Clothes—Formal—Afternoon:*

Black velvet dress, lace at neck; light velvet dress; cloth coat, fur-trimmed; silver fox fur; black velvet hat; soleil hat, to harmonize with light velvet dress; suède shoes and gloves, and bag congenial in color, texture, quality, and right in scale and proportion in design.

*Afternoon—Informal:*

Ensemble—three-quarter-length coat, satin blouse, silver fox fur; colored crêpe dresses, fur coat; felt hats; strap shoes, antelope and calf, with high Cuban leather heels for suit, sandal type with dresses; suède or glacé gloves; daytime bag of the right character.

*Daytime Informal Informal:*

Four-piece ensemble—Topcoat, long, fur-trimmed; wrap-round skirt; cardigan sweater; felt hat; oxfords with leather heels; leather handbag, leather gloves, service weight or lisle hose; or cloth, sports-tailored dress, kid-skin fur coat, leather-trimmed buskin strap shoe with leather heel; tweed hat, and bag.

*Evening Clothes—Formal:*

Elegant ball dress; a number of others with a little less of the spirit of extravagance; slippers, bags, jewelry, velvet evening wraps.

*Informal:*

Restaurant dinner, theater, Sunday night supper—less formality but assuredly a *feeling* not in the spirit of daytime clothes.

THE BRIDE'S TROUSSEAU

The mode of life which is to follow the wedding should determine the character of the trousseau. Lines and fabrics and style in clothes change so much from one season to the

next that a few clothes sufficiently adequate to present needs seem a better policy than a wealth of garments which will soon be out of fashion.

The bridal gown is always chosen in accordance with the time of day when the ceremony will be performed. In America it is often the custom to have the ceremony before five o'clock in the evening. This leaves a choice between a morning, a noon, or an afternoon affair.

For a morning wedding, the bride usually wears her traveling costume—a suit, or a silk dress which is accompanied by a fur coat, or by one of cloth or dull silk.

For a home wedding in the summer, a soft cream *crêpe de Chine* frock is very pleasing to those who believe that marriage should never have an appearance of display. But there are others who feel that the dignity of the ceremonial is deepened by observing certain traditions and forms. It is certainly a question of one's personal feeling. There should of course be freedom from ostentation.

Many brides select for wedding gowns quaint period costumes rather than those which are in accord with prevailing or advanced ideas in fashion. The period costume is usually one which harmonizes with a veil of heirloom lace. The materials are generally *crêpe satin*, *crêpe de Chine*, lace, *chiffon*, *brocade*, and *velvet*.

The bride who goes out a great deal socially should have four informal daytime costumes, such as those of the *débutante*. She also needs at least four evening gowns, four simpler dance frocks, and several evening wraps chosen with an idea of suiting each formal costume with an accompanying wrap. There should be four or more frocks for home wear; her sport clothes should be tweed or knitted, with low, flat-heeled shoes, woolen-mixture hose, sports hats and coats.

The bride whose life is to be more simple should have one costume that is exactly suited for each occasion which forms her round of activities. This will probably mean an attractive morning dress and a little finer one for afternoons. A rather formal evening dress and one adaptable sports outfit. Her home clothes can be made very attractive without a great outlay.

#### THE MOTHER-TO-BE

\* There never were clothes so suited to maternity as those of to-day. Most of these garments are made in one piece, supported by the shoulder and scientifically correct for the woman who is *enciente*. Long flowing draperies and voluminous coats conceal all irregularities of figure and give ease and poise which all women should have in the days of expectant motherhood.

Corsets should be fitted accurately by an expert *corsé-tière*. Only low-heeled shoes should be worn.

At this period more than at any other time in her life, a woman should make herself attractive by giving extreme care to her physical fitness, her mental poise; she should make a habit of careful grooming and the wholesome thoughts which accompany pretty clothes.

With the renewed popularity of the formal tea gown (which can be as elaborate or as simple as she chooses) delightful costumes for maternity are easily found. One of these alluring robes is very flower-like, made with layers of chiffon over crêpe silk of the most delicate pink. Hydrangea-blue gauze veils the rose chiffon and a silk slip of flesh color. A poetic gown is evolved from a symphony of beige, corn colored, and *café au lait* chiffon. A beautiful tea-gown is made from the fuchsia shades in chiffon—purple, magenta, and orchid—the rose tint of a satin slip glowing faintly beneath.



A more practical gown can be fashioned from black silk crêpe, the foundation of the gown being a straight unbelted plaited dress. A scarf of georgette goes around the shoulders like a shawl, outlining the square neck of the dress, meeting at the center of the waist and falling in soft folds to the bottom of the dress; or, instead of the scarf, the pleated dress which has long close-fitting sleeves could be covered with a knee-length Chinese coat of black crêpe satin, the edges outlined with a three-inch band of dull gold embroidery.

#### THE MID-AGE OF LIFE

As a woman approaches forty she has had her vision and knows whether or not her dream will come true. If her mind has kept pace with the years and is now a storehouse of inspiring thought, she is at the most interesting time of her life. The Earth and the Fullness thereof is hers if she wisely avails herself. Her wit, her poise, her vividness attract all. She radiates a certain fascination that is only partly sophisticated. Balzac said of her, "She has the art of making her attitude speak for her. Her silence is more dangerous than her speech."

This woman of middle age should sparkle with the brilliance of a glittering gem or she should glow with the appealing luster of a pearl. No ingenuous trappings of youth should tempt her, but she should reign in sumptuous gowns of metallic tissue or of rare brocades. Her gowns of velvet draped in long lines should be innocent of all adornment except the jewels which are worn as a definite part of the costume. She can by right wear those jewels that are not suited to young girls.

For her morning clothes, she will probably select the coat dress of woolen fabric or of dull-finished silk, dark in color and usually with matching accessories.

For afternoon, her clothes display an elegance in fabric and decoration that does not belong to the *jeune fille*. The woman of forty does not think in terms of prettiness but of mature charm. Of one such American woman it was said, "Her charm and beauty are such that, when she walks into a room, everybody is expectantly silent."

Sports clothes for the woman of forty may be just as jaunty as are those of her daughter, but there should be restraint. Her colors should not be too clear or bright but woodsy and grayed, yet with no trend toward somberness.

The woman of forty knows her own limitations, but she has knowledge of her good points as well. She characterizes her clothes with her own intellectual personality, a mental vividness, a sympathetic understanding, a sense of proportion, balance, and judgment. "The women who are remembered," says one of the foremost cinema directors, "are seldom the younger ones. They are usually the women of maturity."

It is, of course, absurd for women to lose interest in dress at any age. Certainly the women who have reached the "dangerous age" of forty should never, while mourning the departure of youth, become lackadaisical about their clothes. This is the age when women should be brimful of a great desire to do something worth while in order to meet the interesting people with which the world is teeming. And to get the most out of the new world one can not be a frump. One must keep up an interest in clothes and an appreciation of their power of Expression.

#### TWILIGHT

When twilight, like a lady  
In a cloak of silver gray,  
Comes stealing softly to the land,  
She somehow has a way

Of opening the hidden thoughts,  
And building up anew  
The dreams that seemed so broken,  
When skies were brightly blue.  
And there's a sense of healing  
Her gentle presence brings—  
A better understanding  
Of the loveliness of things;  
A restful, deep contentment,  
The quiet part of day  
Come with the twilight lady  
In her cloak of silver gray.

HARRIET THOMAS.

Grow Young! The old order changeth. There is a certain delightful freedom to do as one pleases which comes with the silver birthday anniversary. There are many ways to grow young. As one must know what to eat to avoid rheumatism and its accompanying stiffness, just so one must think in order to retain a pliant mind. To keep young, one must be mentally alert and retain one's youthful view-point, and avoid stubbornness in opinion, which is one of the disagreeable manifestations of age. We learn new ideas daily, and the woman who has kept her mental muscles limber will take up the ones which can be applied to her needs. She will never permit herself to become mentally stagnant, nor will she permit carelessness in her appearance, for these are governed by the conscious power of will.

The woman over sixty can afford to disdain any prevailing mode. She can be free from the dictates of changing fashions, unfettered by conventions of the day, but always striving to hold fast to what is becoming and thus to add charm to her age, her type, and her unassailable distinction. If straight chemise frocks are declared the fashion, she will still select that flattering dress which has a draped skirt or a slightly circular

flare from the knee downward—a skirt which is always long enough to add stateliness to the figure—and the waist line will remain very near the normal.

In evening clothes she disregards any inclination toward the mode which declares a sleeveless bodice, tho her sleeve may be somewhat open and of transparent gauzy lace; it should, however, still be long and graceful. She may safely wear for evening a V neck-line softened by net or tulle. A square décolletage may be softened in the same way.

Her tea-gown should suggest the very qualities of tenderness and queenliness which we associate with the woman over sixty. This gown is very becoming to one who may do much informal entertaining in her own home.

For afternoon gowns, the same V neck is good, relieved by frills of lace or soft mull. Sleeves should cling to the wrist, either with a cuff to which the long sleeve is gathered, or continued over the hand, or with the long swinging point of the flowing sleeve.

Street or morning clothes are imbued with the dignified evidence of the best tailoring.

Hats are to be seriously considered. Never should she wear the drooping-brimmed big hats, but always the medium-sized hat or small toque.

All elaborate patterns or combinations of leather are to be avoided in shoes. Black suède or leather are suitable for the morning. For formal occasions, her slippers may have buckles of rhinestones, of cut steel, or of cut jet. For sports, her clothes and shoes should be very conservative. Hosiery should always be inconspicuous.]

To this age of woman belongs the purple charm of orchids or violets. Her perfumes are the faintest essence of flowers, and their fragrance is like a delicate aura about her personality.

### CHAPTER III

#### THE SEVEN AGES OF MAN

"At first the infant . . . . .  
And then the whining school boy, with his  
Satchel and shining morning face, creeping  
Like snail unwillingly to school. And then the lover,  
Sighing like furnace . . . . .  
. . . . . Then a soldier  
. . . . . And then the justice  
Full of wise saws and modern instances.  
. . . . . The sixth age shifts  
Into the lean and slipper'd pantaloon  
With spectacles on nose.  
. . . . . Last scene of all,  
. . . . .  
Is second childishness. . . . ."

#### "AT FIRST THE INFANT"

CLOTHES have no sex distinction during the first year of a child's life. He is simply a "baby."

But from the time the "baby" becomes a lad and begins to show his independence by standing and walking, there should be a masculine quality in his apparel. Altho his clothes may still have daintiness in fabric, they should be rather tailored in design, without feminine lace and frills.

Later he will probably wear Oliver Twist suits—plain trousers buttoned on to plain waists of like or contrasting material—or sailor suits of serge, blue linen, or heavy white drill. There are many styles for boys that are original and attractive and yet do not suggest a likeness to Lord Fauntle-



roy in his ruffles and long curls. Washable fabrics are used for the very little boy. He may have initial belts, like Dad wears, or emblems like those of big brother in the Navy.

### "THEN THE SCHOOL BOY"

The "Clothes that made young America free" are sturdy in material and loose and comfortable in construction.

Happy is the lad when he passes to the stage of *real* suits. This generally occurs when he enters school, and when he desires above all other things to avoid the opprobrium of "sissy." Tho mother sees her baby growing away from her tender care, she has no right to humiliate the lad by clothing him in fine raiment when rougher clothes are the accepted badge of the "gang." Many a boy has been branded with sensitiveness and lack of confidence, an inferiority complex, because mother would not let him "grow up." Certainly mothers, and fathers too, should not only enjoy their children, but should also help them to develop. If the other fellows wear stockings, the lad shouldn't have to wear what he terms "girl's socks." If corduroy trousers and flannel shirts and sweaters are the order of the day with a boy's companions, thus should he be clothed. If a mother has definite standards of dress to which she is determined to adhere, she should see that her boy associates with other boys whose mothers have the same ideas. Often one of the first things which come between a boy and his mother is that question of clothes.

Let his clothes be harmonious in color, trig in line, and still be able to withstand hard wear. Then, "Johnny, do be careful of your clothes," will be unnecessary. Every boy should be taught to respect property, to avoid vandalism, but the legitimate wear on his clothes which comes from boyish activity should be expected.

*His Wardrobe*

The every-day suit of a boy is probably a sack suit. It is made of herringbone, tweed, or some other durable rough-surfaced material. Careful tailoring, with the parts of greatest wear strongly reenforced, is worth paying for because of the prolongation of the life of the suit. There should be two pairs of trousers to be worn alternately, so that they will continue to match the coat, which may fade with wearing.

With the school suit the blouse or shirt is soft and usually has an attached collar. English broadcloth comes in plain colors which harmonize with the dominant color of the suit, as a tan shirt with brown tweed, a gray with a gray herringbone mixture. Striped madras or a good quality of percale answers all school needs.

Golf hose of wool or cotton-and-wool mixture, and brogan oxfords of brown calfskin, are neat, comfortable, and of iron-like endurance. A cap of cloth or a felt hat, toning in color but not matching the suit, will complete the school outfit, except the top-coat, which can carry out the general color plan. If the suit is brown, the top-coat should not be gray, but a harmonizing color. Boys like coats of suède or suèdine, or finished leather lined with sheepskin. Every boy should own a trench-coat or rubberized coat and a rain-hat, which are really waterproof.

A heavy wool sweater with matching knitted cap, an extra pair of heavy knickers for skating, a wool jersey with sleeves, white sleeveless jerseys and drill running pants, white wool socks and "sneakers" for the gymnasium, a one-piece wool bathing suit, a warm bathrobe and slippers, six suits of athletic underwear the same weight the year round, two dozen handkerchiefs, one half-dozen neckties, three extra

pairs of inexpensive cuff-buttons—these are things the boy should have.

A navy-blue serge suit of fine cut and material is the dress-up regalia of a lad. In season, cream wool or linen trousers would take the place of the blue ones. The blouse or shirt is of white broadcloth or madras. The tie is a narrow four-in-hand. The colors may be more gay than those worn by men.

The shoes are patent-leather ties; the hose should be a good quality of black, long and ribbed, with short trousers.

#### YOUTH AND YOUNG MANHOOD

Entrance to High or Preparatory School often means donning long trousers, the boy's size rather than his age controlling this metamorphosis. The first long-trouser suits have quite an air of youthful nonchalance. The coats of the suits are sack style. They are usually of tweed or of some "novelty" material. Swagger top-coats, very flat-heeled oxfords, and woolen or lisle hose accompany the suit.

The general carelessness of dress which seems to beset so many boys at this period is usually corrected in a military school, where immaculate uniforms, shined boots, and neat quarters are the accepted standard.

#### THE COLLEGE MAN

This is the clothes-approach which the college man intelligently makes: He selects his clothes with the prime object of being individual. His sophomore days have enlarged his ego and he must have expression. He not only chooses suitable materials, color combinations that are congenial, rightly proportioned hats, shoes, collars, cravats and other accessories which give totality (a word he loves) to his appearance, but

he also knows just what to demand from cut and tailoring—shoulder ease, set of collar, body drape, precision in detail—and how to wear the clothes. He affects a certain studied carelessness—the individual tilt of the hat, never straight on the head; his cravat has a new, subtle pinch to the knot; his vest is pinched in just enough at the waist, and the lowest button is nonchalantly left unbuttoned. He insists on seeing himself in a full-length mirror and he has been known to pose!

The more original and individual the college chap can be in his every-day clothes the smarter he seems; and yet he is the most exact in a correct ensemble for the fraternity dance or the Prom. He then displays the discrimination of a connoisseur in dress.

#### AT MAN'S ESTATE

A family man—an alert business man as well—was once asked, "What clothes do you think a man should have?" His reply was:

"It seems inevitably the case that when I feel I can have the clothes I want it is necessary to get screens for the house instead; or Mary needs an expensive orthodontist, or we all need a new car. But if ever I could have all the clothes at one time that I feel a gentleman should have, there would be first of all:

"Two business suits, each with extra trousers, both suits and trousers to be alternated in wearing; a first-class double-breasted flannel suit and two pairs of cream flannel trousers; an afternoon formal suit and all the accompanying gim-cracks; an evening suit and a dinner jacket and vest which I could juggle around with the tail-coat; two pairs of knickers, one tweed, one linen, and a knitted coat for golf.

"Four overcoats—a gabardine, a tweed coat of light weight, an ulster, and a Chesterfield.

"Five hats—a straw, a black bowler, a Homburg, a cap, and a collapsible opera hat.

"Six pairs of shoes—two pairs of semi-brogue oxfords, one black and one brown for business, to be alternated from day to day; brogues for golf; white buck trimmed with dark brown for wear with white flannels, oxfords for formal afternoon wear, and patent-leather pumps for evening. I'd choose these in conservative styles, tree them automatically when I take them off and keep the heels straight. These shoes would be a supply for several years.

"Six pairs of gloves—one tan capeskin, one fur-lined, one chamois (washable), one mocha, white kid. These will be replenished probably every six months, except the fur-lined gloves.

"One dozen shirts—eight for daytime wear, six colored; two polo oxford; four evening, two stiff bosom, two pleated bosom.

"Two walking sticks—one Malacca with a curved handle for daytime, one black with a white-gold knob for evening.

"Two dozen collars of assorted styles, fold for daytime, and bat-wing for evening.

"Two dozen handkerchiefs, white and plain colored linen.

"Neckties—never a load at a time. (I'd have courage to discard at once those that appear soiled.) Scarfs for daytime, and string ties—white for formal and black for informal evening wear.

"One dozen suits of underwear.

"One athletic suit—shorts and jersey, and rubber-soled shoes.

"Two dozen pairs of socks—service-weight silk, in colors to match suit or shoes; heavy and light-weight golf hose; and black silk with clocks for formal evening wear.







THE SEVEN AGES OF MAN



THE SEVEN AGES OF MAN



"A house coat and slippers (wonderful help in saving business suit).

"Terry bathrobe and mules.

"One-half dozen pairs of pajamas.

"I'd buy a business suit in the fall, my dress clothes in the winter, my sport clothes in the spring, and one overcoat each year and expect Christmas gifts to provide the accessories. Once I got started, things would overlap and I'd find it not difficult to keep in trim."

### MODERNISTS

Although the twentieth-century modernists declare against the sentimental and the whimsical, they still lend an ear to the decree of capricious Fashion and follow her whims vigilantly. However, we find more and more logic entering into clothes reasoning. Common sense is back of the promotion of style, and decided changes come only with changes in the tempo of living. We can therefore, with an emphasis on the importance of awareness and good taste, make the following suggestions as to correct clothes for the routine and special activities of a man's life:

### THE ETIQUETTE OF CLOTHES FOR MEN

#### *Formal Daytime Clothes*

For the bridegroom or the usher at a day wedding, or for afternoon calls and receptions, the proper wear for men is as follows:

Black or oxford gray cut-away coat (which the English call "morning coat") finished with a silk binding or not, according to the taste of the wearer. Trousers are striped black and gray, without cuffs. High-cut waistcoat may match the coat or be plain gray, altho older men sometimes prefer linen or piqué ones. Shirt may be



semi-stiff oxford or one with small stiff bosom; cuffs are stiff. Collar may be a bat-wing, or a starched fold. Cravats show individual preference; they may be charvet weave, striped black and white, black bow or gray; pearl gray is most formal. Ushers at a wedding might choose the ensemble of pearl-gray cravat, spats and gloves. The groom—white gloves and spats, but not a white cravat. Shoes, plain toe, patent leather or dull kid. The groom who kneels in the service must have the soles of his shoes painted black.

A Chesterfield or straight-cut coat, dark in color; silk hat and dark-colored stick; rich but conservative cuff buttons—onyx, sapphires, black pearl or gold would express good taste; also the muffler of silk, striped black and white, or gray.

### *Informal Daytime Clothes*

Dark colors and formality, not a sports feeling, characterize the clothes for town, business, travel, and lounge wear. Loud patterns are not chosen. A suit with a mixture of color or design should appear plain a few feet away. These plain effects may have diagonal weaves and basket weaves, self-stripes, pinhead patterns, and fine geometric designs. Worsteds are for service, flannels for the cooler summer suits.

Colors are always subtle. For winter dark gray, blue-gray, gray-green and brown. For summer the medium values—blue-blues, greens, yellow-tans. Huge plaids and very definite stripes are never in good taste.

Daytime suits should always be selected in daylight, for colors are changed by artificial light. A man—one of the schoolmasters who are always limited in funds—bought a blue suit in artificial light. When it was very greatly altered and sent home, his poverty-harassed wife tragically exclaimed, "How could you? The Italian huckster has one just like it!" The yellow of electric light had changed the red in the dye to a dark brown, so that in the artificial light the blue became a midnight blue. In the daylight it was purple. The poor pedagog had to continue wearing his shabby suit to school and donned the purple suit in the gloaming when the lights were dim and low and the flickering shadows metamorphosed the purple. So much for the color of daytime clothes, which are the

backbone of a man's wardrobe and an important support to his success-vertebræ!

As to cut—"that which betokens intellect." Dame Fashion has her say as to styles in men's clothes, and altho she does not seem to be so arbitrary to the run-o'-the-mine men there are those who dance to her slightest whisper. The best advice is, "Be conservative." In business clothes, attempts to be original are in poor taste. Beware of fancy cuffs, extreme width of trousers, false width of shoulders, fancy waistcoats, colorful, noticeably patterned cravats, clamoring shirts. Every detail should be so perfectly selected as to the keying of colors and proportion in design that one sees only the totality. The ensemble idea—just another way of saying "taste"—is as important in men's clothes as in women's.

### *The Right Business Clothes*

A successful business man, perfectly unconscious of his clothes because they are so right, was dressed as described below. Mr. I. M. Wisdom, let me add, had iron-gray hair, blue eyes, a weathered skin, and a none-too-slender figure.

The material of his suit was a diagonal-weave worsted in dark blue-gray. The jacket was a two-button, single-breasted coat with long, notched, narrow lapels, a semi-square cut at the bottom, and a single rear vent. Pockets were juttet rather than with flaps. The length of the coat was right for the height; it cut the design in the right proportions, 2-3. The suit had the custom-made appearance which is seen even in ready-made clothes, hand-stitched lapel edges, soft front, fulness across chest, and natural shoulders. The sleeves, rather full at the shoulder, were narrow at the wrist, with four buttons set close together—a help in illusioning length of arm.

The high-cut waistcoat, which permitted a five-inch V of shirt to be seen, had six buttons; the bottom button but one was on the waist line. The cut was semi-pointed to correspond with the cut of the bottom of the coat. Every detail of

cut had been chosen with the thought of rightness for the individual. Trousers were cut high, and they tapered to a fairly narrow cuff.

The shirt was a medium value of blue stripe on white, the fold-collar tabs were pinned with a white gold pin. The cravat was a narrow four-in-hand of black. Strange to attribute "snap" to black, but the tie added "punch" to the picture.

Shoes were black, hose black service-weight silk, gloves chamois gauntlets, hat Homburg in medium gray with black band, a topcoat of oxford gray with fly opening, Malacca stick. Most conservative was this man of middle age.

His son wore a double breasted, six-button, gray-green jacket, trousers with two pleats at the waist in line with the front crease of the leg, a copper-red tie, a white shirt, a bowler hat, a dark green chinchilla guard's coat (belt in back), semi-brogue brown shoes, hose to match in color, chamois gauntlets.

Reefers or mufflers—of wool—for informal daytime wear are usually in plain designs and in light tones, white, yellow.

No conspicuous jewelry or bright-colored handkerchiefs.

### *Informal Informal Daytime Clothes*

For cruise, motor trip and general daytime informal wear one may choose a single-breasted tweed or a double-breasted flannel suit. The jacket of either suit can be worn with white or pale-colored flannel trousers.

Colored shirts—blue and blue-gray and striped madras with matching collars—are worn with the tweed and flannel suits, and polo oxford shirts with the white flannels.

The overcoat is a medium-weight, generously-cut, fleece or tweed coat.

Four kinds of shoes are chosen for informal daytime wear: waterproof golf shoes; brown semi-brogue oxfords with

tweed or flannel suit; with white flannels, white buckskin with dark-brown calf trim, or still smarter, white buck with plain toe, no trimming whatever, black sole (one pair of these has rubber soles and heels for deck wear and tennis, the other has light-weight leather soles for dancing). Hose match the trousers or shoes.

*Golf*—Plain-color pull-on sweaters, sleeveless or with sleeves; cap, knickers, wool or linen; jacket and vest to match wool knickers; pigskin gloves; golf hose, wool or light weight.

*Swimming*—Plain-color two-piece bathing suits, shirts and trunks contrasting or in different shades of the same color; a terry cloth beach robe, canvas beach sandals.

*Riding*—Riding clothes—boots, trousers, close-fitting at knee; three-button jacket toning in color but not matching trousers; felt hat, pull-on gloves.

*Polo*—Polo clothes—boots, knee riding trousers, short-sleeved knitted shirt and cap.

*Tennis*—Flannel trousers, oxford shirt, sleeveless pull-on sweater, flannel blazer.

*Aviation*—Comfort and freedom are essentials in the clothes for the aviator in an open plane. The passenger on a closed plane wears a business ensemble.

### *Formal Evening Clothes*

For the wedding, opera, formal dinner, dance, reception, the caprice of Fashion may change custom, but there can always be great assurance for the man who chooses a tail-coat for formal evening affairs. For the formal ensemble the meticulous man wears an overcoat of Chesterfield cut, with fly front of black or dark gray, and with silk-faced lapels. The collapsible opera hat, a white knitted silk muffler knotted about the neck, white kid gauntlets and ebony stick with a white gold top are worn. A shirt with a narrow starched

bosom and starched single cuffs of fine honeycomb linen or piqué is abetted by a white bow tie with square ends and a single-breasted, three-button waistcoat, both of piqué. A bold wing collar and pearl studs are other details. Shoes are plain-toed patent-leather oxfords or pumps; hose are black silk with or without clocks.

### *Informal Evening Clothes*

For the club, informal dance, stag or home dinner, the jacket is one-button; the trousers are without cuffs, and usually have a narrow satin band finishing the outer seam of the leg.

With the one-button jacket which has satin lapels the following accessories are authorized: white linen shirt with starched bosom, bold wing-collar, square-end black bow tie, V-opening black waistcoat. Tie and waistcoat may be of the same material as the coat lapels. Black, plain-toed oxfords, black silk hose, collapsible opera hat, Chesterfield overcoat.

### *Informal Informal Evening Clothes*

For tropical resorts in summer, one may choose a single-breasted one-button or a double-breasted four-button dinner jacket and trousers of light-weight worsted, with a satin braid like the lapel facing. No waistcoat is worn with the double-breasted jacket. With the single-breasted jacket, the belt to match trimming of lapels or a white piqué backless waistcoat, called the "cummerbund," must be worn. The shirt with wide starched pleats and a fold collar or, most informal, a polo shirt, looks better than a wilted starched shirt and collar. Common sense selects one of these. A stiff straw hat with a black band, a tan or white-fleece polo coat, long-vamp, patent-leather pumps, and black silk hose are correct. White metal necessities are a key and watch chain, a watch,



cigaret case and lighter; black pearl studs, one or two, are ensemble accessories.

### *House Clothes*

Men are fond of the velvets and satins which are reminiscent of Louis XV. They have not as yet adopted his lace frills or satin breeches, but they enjoy house coats of black or dark brown velvet, worn without a vest and with a soft shirt and collar and dark trousers. Long dressing gowns of silk brocade satisfy a taste for luxury as one enjoys the open fire in solitary mood. Chinese Mandarin coats or Japanese kimono with loose black satin pajamas are fitting studio apparel.

### *Individuality*

Individuality is man's greatest gift, and in the multiple variety of designs and fabrics each one can find the clothes which are best for him. Some men have clothes judgment and spend less money in acquiring a prosperous, well-dressed appearance than do many men who spend money without any knowledge of appropriateness for their needs or of suitability to their own styles. For instance, Mr. Do-well is selecting a suit. In considering the coat, does he know the right design, fabric and color, length and width of lapels, number of buttons, cut? Does he know the precise proportions for the coat—the bottom round, square or modified corners, the right length for his height and girth?

Does Mr. Short-stout know that for him there should be every emphasis on length in cut, angles rather than curves, no plaids or wide stripes, no bizarre colors in shirts or cravats?

Do men consider design and know that for the figure with long legs and very short torso the coat should not be too short, or for short legs and long torso coat should not be too long, or that for a long neck and long face one should avoid

long lines, such as long narrow lapels? That a double-breasted coat is good? That for a short neck and round face there should be long lines, narrow knot in the cravat, collar not too tight or too high?

### *Hats*

Color and shape and style should be chosen with consideration as to the shape of face, width of shoulders, length of neck, weight and height of figure, general effect of the suit and overcoat.

In considering the design of the hat, the height of the crown, width of band, width and line of the brim—all are important details.

As to the style of hat—one doesn't wear a bowler with a suit that suggests sports apparel. What style for the long narrow face? A high crown will make it appear longer, a severe brim will make it appear more angular. There is great importance in the angle of wearing a hat.

A soft hat, medium crown, rolled brim, will modify the lines; but often distinction, the quality a man strives for, rather than handsomeness, is gained by emphasizing the appearance of thinness. The obverse is not true, however; the fat man does not care to look fatter, altho he finds that when "he's a jolly good fellow" he's playing his best rôle.

## CHAPTER IV

### THE ART OF MILADY'S TOILETTE

"'Tis not a lip, or eye, we beauty call,  
But the joint force and full result of all."

—ALEXANDER POPE.

### CHARM, GRACE, AND BEAUTY

A FAMOUS designer of women's clothes once said that after years of experience he had decided that there were no really homely women in the world; that every woman had at least one quality which, if properly brought out, could be enthroned, and all other qualities become handmaidens to her command of charm.

But before we go on to discuss the relation of dress to charm, we should first distinguish between the pretty and the beautiful woman. The pretty woman is one whose looks are entirely superficial; she goes frequently around the corner to use her vanity case (in these modern days she does not even take the trouble to go around the corner). The beautiful woman cultivates health, which is the fountain head of sweet disposition, and spontaneity. She has the natural beauty of sparkling eyes, clear skin, and glistening hair.

All women wish to be beautiful and to possess that elusive, yet most potent, something which we call charm. But what is charm, and whence is it? We all agree that it is an inner quality, and perhaps it may be defined as a graciousness from within which finds expression without, in a manner most pleasing to the world. Charm is the grace which compels a desired response from others, and because it is a from-within

quality every woman may possess it, and every woman by cultivating charm may become beautiful. There is a subtle bond between charm of person and charm of costume, and we are going to try to understand their relation.

"Dress should be more than a covering or an ornament. It should express character. It should be a picture painted by the wearer with her own hands for public exhibition, showing herself as she would wish to be."

If it were possible to cull from each nation that which is most charming and distinctive in its dress and combine such knowledge in a text-book of practical application, what a millenium in harmonious beauty we should attain!

If one could select that quality of smartness which the English woman puts into her clothes, accompanied by the sincerity and decisiveness which we associate with her character, add to it the chic vivaciousness, the perfection of detail with which the Parisienne graces her frocks, what an alluring picture we should have! To this colorful portrait we might add a touch of the picturesque languor of old Spain, or the romantic charm of the Neapolitan. Perhaps, after all, this strange and delightful composite may be but a vision of the American woman as she stands to-day, the Foster Mother of all nations, her face a blended portrait of them all.

The girls and women of to-day are fortunate in living in an age when clothes are more beautiful than they have ever been before in the world's history, because the key-note of design in clothes is tending more and more toward individuality. Every style magazine is emphasizing this quality and sounding taps to extremes and ugliness in dress. This stressing of individuality must inevitably lead to the ultimate of art in dress. The quality is recognized immediately as sincerity, which is the essence of charm.

The reader must remember that charm is not dependent

upon clothes, that it is a quality from within; but it can be expressed in clothes, just as all inner life is expressed through the outward self. It manifests itself in one's ability to express her personality through her clothes. It is a genuine compliment when some one says, "That hat looks just like you," or, "I knew that coat was yours the moment I saw it." A gingham dress, the best of its kind, makes no pretense. It is just gingham. It has a charm which a cheap silk dress that is trying to imitate its richer sister could not possibly possess.

If, when you have selected your costume, people look at you and think, "What a pretty dress! I wonder how much it cost," you have failed. But if they think instead, "So, this is Mary Jane! Isn't she a vital, beautiful personality?" you have succeeded in self-expression through clothes. You have achieved sincerity, individuality, and the charm that is so irresistible in woman.

#### HEALTH

Women have passed the stage of inefficiency in dress as they have progressed in many other things, and are choosing their clothes with a definite idea of use and beauty. Girls and women are dressing more sanely, because of their wider outlook on life and a deeper understanding of their responsibility, a sense that they have an important rôle to play in life. They are now thinking of clothes in terms of individuality, of physical comfort, and of health.

Physical comfort demands body-freedom. Because a Queen Anne, once upon a time, had a thirteen-inch waist line, a style was created, and from that time until some forty years ago, women prided themselves on their small waist measurements. They wore shoes two sizes too small for their feet, because small feet were supposed to indicate refinement. These women were consciously or subconsciously suffering



for years; and, as a result, at forty years of age, they had wrinkles around their eyes. They learned, too late, if ever at all, that discomfort is never beautiful.

No one can be graceful in movement if her clothes are not easily and comfortably worn. Any portion of the wearing apparel that gives the impression of causing the wearer discomfort is displeasing to the eye. Girls of to-day will not be wrinkled at forty, because their clothes are worn with ease and permit the full, deep breathing that is essential to health. They have demanded comfort in footwear—shoes and sandals for day wear which insure a springy, graceful step in walking and are fashionable for all occasions, except the very formal dance when the wearer is, literally and figuratively, on tiptoe.

#### STANDING, WALKING, SITTING—AND CONTROL

There is a distinct art in the manner of wearing one's clothes. No matter how complete and well-suited to the individual is her wardrobe, she must have poise and harmony in her manner or the good appearance is lost.

Standing, sitting, and walking are the three graces to which every woman should give attention.

#### *Standing*

When you are standing, if you say to yourself, "I am about to greet one whom I respect and admire," you will find that you are unconsciously making yourself erect and tall. You assume a victorious attitude. You feel yourself "sun-crowned, above the fog." Try picturing yourself as sun-crowned for a few weeks, and you will find that you are really radiating from yourself a series of emotional improvements. You will be using that wonderful muscle, the diaphragm, and breathing deeply, thereby vitalizing your whole

being with the tonic of God-given air. You will note with wonder that the lines of your clothes have become more beautiful. You will feel like a conquering hero, because you are thinking self-control and thereby expressing power.

Always stand on the front or ball of the foot and keep the knees straight. Carry yourself so that a string extended downward from your chest would reach the floor without touching any other part of the body.

Make yourself feel tall! Imagine that you are a pine tree on a hilltop!

### *Walking*

Rules for correct posture in walking are as generally known as they are neglected. We all admire the erect posture and swinging gait of the moccasined Indian. And also contrast the foreign woman with her fashionably-attired American sister. The foreigner carries a large bundle on her head, and on her feet are shoes that are big enough to give freedom to every bend of the instep. She swings from the hips as she walks, and she makes a truly graceful stride. Observe the American woman! Because she is inclined to be somewhat stout, she has drawn herself down in front until the strain on her clothing is intense. She has on high-heeled shoes, and is hobbling along rather painfully. Had the American woman but known how to imitate her humbler sister's free movement and carriage, how much more beautiful she might have become, and how much happier would be her spirit.

Is your walk in keeping with your personality? If it isn't, that is the reason why your clothes do not look as if they belonged to you. That is the reason why you can not respond to the energy and joy of life. Grace is skill in movement, and that skill is only attained by daily attention to your walking stride.

Many will recall some of the good, even the old-fashioned, ways in which we were taught grace in walking—walking with one's toes on a line and never allowing the weight to rest completely on one foot, carrying a book on one's head and walking around a circle in hip-swinging exercises—hands on hips, swing the leg in as large a circle as possible, with toe pointed downwards.

Have you ever seen an athletic-looking girl striding along with all the swing of her youth confined by a tight skirt? She and her clothes obviously were not in the same mood, and there was a lack of harmony. The girl who dresses suitably for the various activities of her life will find that her poise is greatly improved.

### *Sitting*

When you sit down, turn with one knee slightly toward the chair upon which you are to sit, letting that knee take the weight of the body as you are seated. When seated, keep one foot slightly in advance of the other, and note that you have a long, graceful line from the crown of your head to the point of the toe. In rising, let the foot which is farthest back take the weight. You will find that this permits you to rise without bending so far forward that you appear ungraceful.

### *Control*

It is a good idea to practise standing and sitting before a mirror until you have learned the postures that are graceful and beautiful. The mirror should be large enough to reveal the whole figure. When you have learned a correct posture, endeavor to hold it for a long while. You will thus learn to avoid fidgeting, which is sorely trying to your nerves and those of your beholder.

Exercises for the control of movement should be practised. Put a waltz record on the phonograph, and—

Kneel; one, two, three; one, two, three; sit back on your heels, toes flat against the floor; one, two, three; one, two, three. Repeat.

While standing, cross one foot behind the other, one, two, three; one, two, three; one, two, three, and sit down, having legs crossed in front; fold hands shoulder-high and turn body to right; to front; to left; to front without touching hands to floor; get up. Repeat three times.

Extend arm to side, shoulder-high; point second finger toward object the height of arm. Retaining the finger's position and that of the shoulder, as nearly as possible, move arm up and down with an undulating movement.

Grace is shown by the repose that in a twinkling can be aroused to activity. Sit with both feet on floor, hands relaxed in lap. Direct your gaze to the corner of the room. Look up and down the vertical line where the walls meet, keeping every part of your body immovable except your eyes. See how long you can hold it.

#### BATHING

Charm is more than a thing of the spirit; it is generated by a beautiful mind. All are agreed as to that; but one can not imagine charm radiating from anybody who is not clean and wholesome. In other words, any girl or woman who wishes to develop charm, or grace, or beauty in her daily life, must begin with a healthy body. And in order to acquire that wholesome, normal body, she must learn and observe the three fundamentals of good health—elimination, sleep, and frequent bathing.

The word "lady" has been so much abused during the last few years that it is hard to explain just what is signified by the expression. "A lady is a clean woman who is kind," was the definition of a little girl who thereby verified the statement that "Out of the mouths of babes shall come wisdom."

It is not an easy task to keep physically clean—and it seems to grow more difficult as life moves on; very possibly the raising of our standards of cleanliness has something to do with this.

Since the time when a certain man was so proud of his modern tile bath that he could “hardly wait until Saturday night” for a demonstration of its powers, devices have made us the cleanest nation in the world. Showers of many kinds, and the various baths along with the spotless white porcelain which even the modest homes boast; private, semi-private, and municipal swimming pools, and a myriad of other devices which are uniquely American, have made us the cleanest nation in the world—except for the high-class Japanese, among whom cleanliness is a matter of freedom from grime and all odors which emanate from the “third lung,” the skin.

There is a true story of a famous French beauty who sought advice from a French physician for the preservation of her loveliness. The doctor gave her a bottle of colorless liquid with instructions to use a few drops of it daily in a bath of soft water, assuring her that it was the most potent promoter of comeliness known to science. The woman followed his instructions faithfully for many years, and it is said that she retained her beauty to a ripe old age. You have probably guessed that the elixir was nothing but pure water! It was simply a ruse of the old doctor who knew that in no other way could he break down her prejudice against regular and daily bathing.

Bathing means more than cleanliness—it means the opening of more than three hundred thousand pores, outlets of impurities. Steam baths are the most efficient cleansing baths. Stimulating and sedative effects, as well as cleansing, may be had from baths. The brisk rub-down, taking a longer time than the bath, should follow the bath, for it opens all the



clogged canals and stimulates circulation, so that the skin is made a more efficient avenue of waste elimination.

Ordinary table salt rubbed on with the hands will cause a tingling reaction from the skin, which is most delicious to one who is fatigued. But—one should never bathe when one is over-tired; a half hour's rest and relaxation at the end of a busy day should always precede the tepid bath. Two hours' interim should elapse between eating and bathing.

Very cold and very hot baths should be indulged in only after a physician has determined that their effects are not harmful to the heart's functioning.

A fresh wash-cloth for every bath—the Frenchwoman uses two—will add to the sensation of cleanliness. Bran or oatmeal, in a bag, will soften the water. Almond-meal and castile soap are very soothing to a tender skin.

An oil bath—oil massaged into a clean body—is good for a case of nerves; a quiet, cold shower for stimulating; a tepid bath for soothing; a hot bath for relaxation.

Epsom-salt baths have tonic effects—especially to those who have rheumatic or neuritic tendencies—and are said to reduce the adipose tissue of the bather. A quarter-pound of epsom salt to a bathtub one-third full of water is the proper proportion—if the physician approves.

After emerging from the bath, spray the body with toilet-water or with an invigorating aromatic vinegar. Dust the armpits with powder—if necessary, to prevent a disagreeable odor; any one of the commercial deodorants may be used. A good deodorant powder can be made from two and one-half drams of camphor, four ounces of orris-root and sixteen ounces of starch pulverized very fine. Shaving the hair under the arms helps to keep the armpits clean and odorless.

Soft water, while best for bathing, is not always obtainable. Borax may be used for softening according to the direc-

tions on the container. Sal soda or washing soda costs only a few cents a pound, yet a handful thrown in the bath-water will relax weary nerves, revive lightness of spirit and elasticity of muscles as effectively as the most expensive bath salts. A delightful addition to a bath-water is a tiny cheese-cloth bag filled with two tablespoonfuls of oatmeal and one-quarter of a teaspoon of orris-root powder. The water becomes milky and soft. What gift to a dainty friend could be more acceptable than three hundred and sixty-five of these beauty packets!

#### ELIMINATION

Nothing in all the world has as much beneficial effect upon a woman's appearance as the proper elimination of body poisons. All the beauty lotions in the world can not cover up the havoc which constipation produces in one's appearance. So, if a woman has made up her mind to become beautiful, let her bear in mind that the rejuvenation must be a from-within-out treatment. There must be complete elimination of the body's waste if you would have beauty of skin. Retained poisons are absorbed by the blood and carried to every tissue. Organs can not properly function; the muscles lose elasticity; the nerves become drugged, the disposition irritable, and the mood depressed. Correct diet and exercise will relieve constipation, which is the worst enemy of a good complexion.

#### EXERCISE

There are four classes of exercises, each suited to a different purpose, and all necessary.

*Stimulating exercises*—Twisting and bending the trunk stimulates the internal organs.

*Corrective exercises*, such as the bicycle exercise. Lie on

back, hips up, hands under hips, work the feet and legs as if you were treading a bicycle. This exercise strengthens back muscles and corrects a tendency to a hollow back.

*Development or reducing exercises*, such as, relaxing stretching, kicking, may be used to reduce the calf of the leg.

*Setting-up exercises*—A routine which will bring all the muscles of the body into play should be taken daily before an open window.

Exercise improves circulation;  
Circulation aids lymphatic glands;  
Lymphatic glands secrete lymph;  
Lymph is the elixir of Youth;  
Youth gives vitality;  
Vitality increases Beauty;  
Beauty gives Power;  
Power brings Happiness.

#### DIET AND WATER

To begin one's beauty treatment for the day, the first thing in the morning drink two glasses of water, and, for the sallow one, the juice of half a lemon should be added. During the day two more quarts of water should be drunk. The diet should contain little meat, but plenty of green vegetables and stewed fruit.

#### SLEEP

The third beauty prescription is plenty of sleep. A certain multimillionaire who had a little daughter whom he adored as King Midas loved little Marigold, once called in a famous interior decorator to furnish a sleeping-room for his little girl. When the work was completed, the father went to see

the room when the child was asleep. What was his surprise to find a room with plain putty-colored walls, bare floor, and shaded but uncurtained windows. In the center of the room, placed with its head to the window, was an iron bed like those used in hospitals. There was no pillow. The child was quietly and healthfully sleeping.

The decorator knew the restfulness that came from such a simple room. No child should go to sleep at night with teddy-bears, waddling ducks, and Jack-and-Jills staring at him, nor should he awake to stimulating pictures. His sleep should be tranquil, and the waking-up times never too exhilarating.

Every one should assume a good position before settling down to sleep. The face should rest on the pillow, so that its muscles are in place rather than pulled down, and the hand should never be under the face. Warmth without weight should be the desired quality of winter coverlets. (Nature gives us an example of this as she covers flowers with snow.) A plentiful supply of fresh air will purify the blood and give color to the skin.

There is a difference of opinion as to the required amount of sleep for the individual, but every one should awaken with the joy of Pippa in her soul. Do you remember Pippa's song?

"The lark's on the wing,  
The snail's on the thorn,  
God's in his heaven—  
All's right with the world."

#### PRESERVING THE CONTOUR OF THE FACE

The contour of the face plays a decided note in good looks. The child's teeth and habits of breathing, and his posture when asleep, should be carefully watched, for they have

a great influence on the form and expression of cheeks and mouth. "Pacifiers" and thumb-sucking? Never! Never!

Facial exercises can be taken which will aid in keeping the shape of the face in trim. Puffing the cheeks out often with air will keep them round. Whistling is a good exercise. Repeating "meow," like a cat, will exercise the muscles and prevent sagging. The vowels, preceded by "b," aspirated forcefully, with care as to mouth molds, will help the mouth expression. Trilling will keep the lips facile and round.

A firm contour can be kept by the use of ice, but it must not be applied directly to the skin, because permanently enlarged blood vessels may result.

#### FACE POWDERS

A film of cream should always protect the pores of the skin when face powder is applied. Use face powders blended especially for the individual complexion, one for daylight and one for artificial light. The texture and quality of the skin determine the choice of heavy or light powder. Rouge should be selected by an expert and applied skilfully. A photograph, which shows that red takes dark, proves the devastating effect of hollow cheeks which rouge misapplied may give.

*Liquid powder* may be applied to face, neck and arms for evening or for stage appearance.

*Depilatories* for the removal of superfluous hair are many. There are a number of wax preparations which are quite satisfactory because they gradually kill the roots of the hair. The wax is put on the flesh hot. When it is cool it is removed, taking with it the hairs.

*Tissues* for removing cream are sanitary and convenient.



## CARE OF THE COMPLEXION

The ideal skin depends for its chief charm on texture and clearness. The tint is not so important. Cleansing cream is applied as one would use a soapy lather, and this is removed with tissue, using an upward movement. Circulation may then be stimulated by wisely and carefully selected lotions or creams. The next step is building. Nourishing cream is patted into the skin and is accompanied by skilled manipulation abetted by muscle oil for extreme cases. Leave this on while you are in the tub and during your relaxation. While you are lying down, rest the eyes. Put on them pads of cotton wet with wick-hazel and ice-water, or use drops which have been prescribed by an oculist.

In exercising the muscles, great care should be taken not to stretch the skin and cause wrinkles. After the tissue cream is removed, a mask—a liquid similar to white of egg or a paste—is spread over the face, and while it dries, which will take about twenty minutes, the body is completely relaxed. The mask, which tightens the skin and clears the pores, is washed off with warm water. The face is then rejuvenated with a tonic. It is covered with a mask made of pieces of sterilized absorbent cotton which have been moistened with ice-water and wick-hazel or an astringent. Pads of cotton wet with wick-hazel are kept on the eyes during the time the mask is on. Again the lady rests. By this time the face is tingling as it did in the young days when the face was washed with snow by some school companion. The blood has been aroused to its duty of carrying off impurities and feeding muscles.

This treatment with the rest periods will probably take one hour and a half. Once a week a woman should follow a similar régime. One should go to a specialist for a diagnosis,



since all skins do not need the same treatment. Some are over-oily, some over-dry, some too ruddy, some pale.

Cleansing, Stimulating, Nourishing, Tightening—these are four steps in Skin Treatment.

### *The Daily Rites*

Sit at your dressing-table. This, if your finances are limited, may be constructed from a plain table or a packing-box covered with a flounce of dotted muslin over a color that harmonizes with the scheme of the room. The covering may be a small-figured, dainty cretonne, or taffeta. If possible, put over the cover a fitted slab of plate glass, which is so easy to clean. Everything used on the skin should be perfectly clean, so keep the jars well covered. If you can not satisfy your taste in expensive jars and bottles, you can take very ordinary ones, paint them as your color plan dictates, and decorate them with a little color in conventional or flower design.

Now, first of all put up the shades and let in every bit of daylight you can. Face the worst, and then go about making the best of the situation. Have a strong light over your table and let it shine on you.

Put a towel, or, if you wish to be picturesque, a Deauville 'kerchief, around the hair and confine it completely. Cold-cream the face; with the tips of the fingers, which should be immaculately clean, put dabs on the forehead, cheeks, and chin. You're not going to have a real honest-to-goodness massage—just a toning up. Every pat should be upward and outward. Pat from the chin upward to the tip of the ear; give a few extra pats right in front of the ear; pat from the mouth to the temples; give a few extra pats at the temples; pat very gently all around the nose; pat up and down across the forehead; rub down the nose to the point and then up around the nostrils; pat around the mouth; pat quite briskly under the

chin, and don't forget the throat. This patting can be done with the fingers—and the exercise will help to beautify and limber the fingers—or it may be done with “a patter”—a padded disk on a flexible springing handle, or “a molder,” a device recommended by some Beauty Specialists instead of the “patter.”

Remove the cream with a soft tissue and you are ready for your “make-up.”

### *The Art of Make-Up*

Fortunate are you if good health provides your natural make-up. Even to-day there are beautiful women who use no make-up. One woman with a lovely complexion has pride in the very unusual fact that to this day she has never used one bit of powder. To the question, “How do you keep your nose from being shiny?” she replies; “I have a very soft and clean rubber complexion-brush. I always carry a very little one with me. This rubbed over my nose removes the shine.”

It has not and never will become the fashion for a well-bred woman to make up in public. The college girls have well taken this attitude.

Now for the artistic make-up, which we will try to make so realistic and subtle that it can not be detected. It has been done. More than one unsuspecting husband has been known to say, “I know one woman who doesn't make up—and that is my wife!”

We'll begin with the mouth. It can be made to speak volumes. The lip-stick, or paste, or liquid rouge must match the coloring, tho it may be necessary to choose one for daylight and one for artificial light, the brighter, lighter color for evening. Pout the lips, so that the line of the mucous membrane can be followed—if the mouth is small, rouge clear to the corners; if it is large, stop just a little short. The lower lip

should be rouged very lightly. The cupid's bow of the upper lip can be emphasized. Some use liquid rouge and color the gums also.

The rouge for the cheeks should be selected with meticulous care as to harmony with the skin's coloring and the lips' coloring. If a paste or liquid rouge is used, it should be put on before powdering. Start at the ear on a line with the eyes, moving in a slanting line to the highest part of the cheek near the nose; now move in a slanting line to the lobe of the ear. Blend with the finger-tips. There should be a spot of almost no color where the cheeks begin to curve in; this lightness will do away with the shadows which give hollows. As you rouge your cheeks, remember that familiarity with your face may blind you to intensity of color, so always put on a little less rather than a little more of the rouge.

Next, powder generously with clean, pure powder which has been chosen because it tones with your complexion. The powder-puff must be immaculate. Better than the powder-puff are little balls of absorbent cotton which can be kept ready for use in a covered jar. With a fresh, unpowdered puff of cotton, smooth the powder.

Whatever happens do not forget the neck, for it is really an inseparable and very important part of the picture.

Now the eyes. They have been brightened by rest and ice-water. Drops of various kinds should be used only under the direction of an oculist. Brush the eyebrows and, if necessary, shape them by pulling out unsightly hairs with tweezers. A thin line is unnatural and takes away from the character of the face. One may be transformed from a tragedienne to a comedienne by the shaping of the eyebrows. The eyebrows which begin too far toward the outer edge of the eye can be penciled in a line toward the nose—but never meeting, unless a stern and domineering expression is desired.

Two little dancing hairs at the highest middle point of the brow may give the comic spirit described by Rabelais as "a certain jollity of mind pickled in the scorn of fortune." The tiny tweezers may remove the hairs and also the expression of the pickled jollity of mind.

It is most difficult to apply make-up to the eyes, especially in the daytime, so that it can not be detected. A harmless preparation for the eyelashes may be applied by brushing upward with a tiny brush to which the paste or liquid has been applied. This makes the lashes look longer and heavier. The theatrical mode may pass undetected in artificial light, but one should be certain that she doesn't simulate an owl or a pugilist.

Shadowy eyes may be desired, for some people consider them soulful. The red-haired girl with blue or green or gray eyes will find that her artificially-lighted portrait is improved by a penciling of blue around her eyes—and the brunette will use very dark red or burnt sienna. If a line is penciled from the outer corners of the eyes, they may give the impression of spectacles. This can be avoided by shading the line in with the shadows of the upper eyelid. A very tiny speck of brilliant red put at the inner corners of the eyes gives added brilliancy to them.

All this sounds theatrical—and one must avoid that effect even on the stage. There must be an art that conceals art.

If one's nose is large and prominent, one should avoid powdering it too white, for this makes the size obvious. A too retroussé nose will look less so if there is a faint red line drawn under it—and in the same manner an emphatic nose will look smaller if it is outlined lightly with dark red. If the nose is long and pointed, it should not be powdered very white on the tip.

Chin and the lobes of the ears may be rouged a bit.

Now you are ready for Intimate Apparel, described in Book III, Chapter II.

### *Evening Rites*

"To bed, to bed, says sleepy-head; tarry awhile, says Beauty."

You have heard many references in your childhood to the value of "beauty sleep." But this same charm-inducing slumber should be preceded by certain evening rites to the goddess of Beauty.

You remember how some good fairies spun while other slept. The one who wants the good fairies to weave a robe of enchantment for her must make ready for them and never just "pull off her clothes and pop into bed." Fifteen or twenty minutes of preparation will keep a woman looking like thirty-five when she is really nearer fifty. This little routine can be followed easily, and it is like the proverbial ounce which is, you remember, worth a pound of cure.

Undress, relax (a tepid bath will assist in this), put on your night-dress or pajamas and over it wear a comfortable dressing-gown. A pretty one will radiate beauty which you will unconsciously absorb. Sit down in front of your toilet-table and close your eyes; keep them that way for a minute or two; they will burn and then feel rested.

Now dab your face and neck with cold-cream; a professional cream which you can buy in half-pound or pound tins will do. Actresses who have good complexions use this cream for cleansing and removing grease paint. Do not rub the cream into the skin lest you rub in the dirt. Wipe off the cream with a gentle upward stroke, using a soft towel or cloth or tissue. Now wash your face with the cream, patting and smoothing upward with a circular motion. Give attention to the neck, for that first shows signs of age; then



around the mouth and nose give special attention. After removing the cream, make faces at yourself in the mirror, meow like a cat, twist your mouth to right and left; now your face is relaxed and wrinkles averted. An astringent follows, then a thin film of cream over the face, neck, and hands. You may use a bleaching cream one night, a pore cream another if needed; no cream but a wick-hazel face-bath the next night. Now apply a little castor-oil or some prepared lash grower to the eyelashes and eyebrows if they are thin. Hair should be given one hundred strokes, hands should be dipped in olive-oil and loose gloves drawn on. Then the prayer, "Create in me a clean heart and renew a right spirit," and a beauty sleep.

We are now going to give a little more detailed attention to the various parts of the body, with the view of bringing out their greatest beauty and efficiency. It is most fitting, of course, to begin with the face.

#### CARE OF THE EYES

We are not speaking of vision. There is no place in this discussion for that advice which only an oculist should give. Wrinkle-forming squinting often indicates a necessity for his attention.

Boric-acid solution, one tablespoonful to a pint of boiled water, should always be ready for use. An eye-cup should be used to administer the eye-bath.

When lying down for the afternoon rest, which every woman should have, pads of absorbent cotton, wet with ice-cold water and wick-hazel, and placed over the eyes will give a soothing restfulness and a brilliancy to the eyes.

A wash of strong black tea is the secret of the Russian beauties' long lashes and clear eyes. Boil water for five min-



utes, put in a pint of water a quarter of a pound of tea, but do not boil. Let it cool for three hours. Wash the eyes once in the morning and once at night after heating the liquid.

Exercise will beautify the eyes and do away with crow's feet; also prevent sagging and heavy lids and puffing underneath. Close the eyes and strain to see darkness. Count ten. Open; count ten. Repeat twenty times. Without moving the head, look decidedly to the right; then to the left; upwards; downwards. Describe a circle with your eyes, moving them slowly around. Repeat ten times.

Concentrate your vision on a near object and gaze fixedly at it for ten seconds, then quickly focus your eyes on a point as far distant as you can see. Repeat twenty times.

Smooth a nourishing cream about the eyes. With the middle finger gently tap beneath the eye from the nose outward to the corner for five minutes. Pat repeatedly on the crow's feet.

With the wrist balanced on the forehead, gently draw the eyebrows up as far as possible, beginning near the nose and continuing outward. Repeat these movements ten or twenty times with each eyebrow.

The pads of cotton squeezed out of ice water and witch-hazel should now be placed on the eyes, while the body relaxes for ten minutes.

#### EARS

In showing your ears, be sure to look at your profile in a mirror. Some people look well from a front view with their ears showing, but are decidedly homely if viewed in profile.

The woman with the too-round face should not allow her ears to show, for it will add breadth and the continuation of a wide line of the skin's color. A dark hat worn rather close over the ears and near to her cheeks will break that line and

give a narrower expression to the face. The golden-haired girl will find that a black, close-fitting hat or a black ribbon worn around the head rather than across the forehead, will make her face appear more slender.

If a woman has high cheek-bones in a narrow face, she should not show her ears. A piquant touch may be given, however, by long earrings hanging from small and attractive ears.

#### MOUTH AND TEETH

The dentist is the one who should give advice about the teeth. Certainly no one ought to neglect this greatest aid to laughter, for you know that if you can but laugh at trouble, it will quickly run away. It's not easy to laugh, however, if you feel conscious that such a trouble chaser will transform you into a less attractive person. If your teeth are pretty, laugh all you can and, as you have heard, the world laughs with you.

You can erase many lines about your mouth with cold-cream and the fingers.

This care of the mouth will give you a well-groomed feeling:

*First*—Brush the teeth with clear water on rising, and with paste and powder after each meal.

Brush the outside of the closed teeth and the gums above and below with a large circular motion, never crosswise.

Brush the inside of the teeth and gums, the roof of the mouth, and the grinding surfaces with an in-and-out motion; the stroke must be rapid and light. If you have never brushed your gums before, begin gently. You will soon stimulate and harden them.

*Second*—After meals clean between the teeth with dental floss.

*Third*—Rinse the mouth with lime-water until it foams. Make your own lime-water with half a cupful of unslaked lime from the paint store (not drug store) shaken in a quart bottle of water.

Pour off the first water, refill, and use the clear solution, refilling the bottle till all the lime is dissolved.

But cleaning the teeth is not all; you must feed them alkali. Tomatoes and oranges are among the best food for the teeth.

Don't be misled by the taste of things. Meat, white sugar, and starch (which is the chief part of white flour), peeled boiled potatoes, and macaroni, once they are in the body, form acids. The antidote for the acid is alkali, which is in the skins and juices and is retained in brown sugar, honey, maple syrup, whole wheat, brown rice, baked potatoes eaten skin and all, fruits, and vegetables served with juices.

The unfortunate ones who must resort to substitutes for natural teeth should inform themselves upon the new and wonderful art of denture making.

#### NECK AND CHIN

The neck and chin need constant care to retain a pleasing symmetry. The neck must be bathed and fed with nourishing cold-cream daily, for it is only a starved neck that early shows signs of wrinkles. The hollow places at each side of the base of the throat can be filled out by a liberal use of cocoa-butter.

Brown spots, which so often come on the neck under the ears and on other parts of the body, may indicate liver trouble, which can be prevented by eating oranges. Six oranges a day will drive liver spots away.

The falling contour of the chin is one of the first evidences of age, but it can be prevented with faithful care. Let us find a few helpful exercises for the neck and chin:

Be seated in a low-backed chair, clasp hands under chin, force the head back as far as possible, back to natural position. Repeat twenty-five times.

Again, clasp hands on top of the head and force to one side and then to the other, as far as possible. Repeat twenty-five times.

Hands in the same position, force the head backward until it rests on the back of the chair, and then forward until the chin rests on the chest. Repeat twenty-five times.

Open mouth, throw the head slowly backward, and while the head is back, close the mouth and grit the teeth. Repeat twenty-five times.

After that—the deluge. After the exercise, dash the neck and chin with cold water or rub with ice held in a thin cloth. Apply the ice for five minutes.

At bedtime, wash the neck thoroughly with hot water and good soap, rinse with warm water, and apply tissue-building cream. Pat, pat, pat—do not rub, for that will stretch the skin—until the cream is all absorbed. Extend your patting to the muscles beneath the ears. Wipe the face gently with a soft cloth or the tissue-paper prepared for the purpose. Then use cold water and witch-hazel.

Once a week use a mask; a good one is the white of an egg. Apply over the entire face and neck; leave it on a half-hour; relax during that time; then remove it with warm water and apply cream.

Three nights a week, strap the chin. Put a heavy layer of tissue-cream under the chin and over that a piece of muslin fastened at the top of the head. Leave on over night. Be regular and persistent. The expense is little except in time, and, like Virtue, Beauty will be its own reward.

#### HAIR

No one questions the fact that hair must be kept polished and clean if it is to be woman's crowning glory. People dis-



COIFFURES TO SUIT VARIOUS FACES





agree as to the proper frequency of shampoos, so in this, as in many other things, each one must be a law unto herself.

One of our best beloved motion-picture ladies, whose curls are her fortune (if successful advertising spells fortune), tells us how her hair is kept in such beautiful condition. She says, in substance, that the scalp and hair must both be looked after in order to attain hair health.

The necessary articles for the shampoo are two bath-towels and one thin face-towel; pure Castile soap, one fresh egg, and a lemon. Apply hot wet towels, over the thin one, to the scalp. Wrap them around the back of the head and neck until the pores of the skin are opened and the scalp is stimulated. By this time the scalp should be sufficiently wet to enable you to apply the egg, which has been mixed with a fork but not beaten. Apply it to the scalp slowly, all the time massaging briskly until the egg is spread over the entire head. The egg not only cleanses but has a tonic effect upon the scalp. The rubbing with the tips of the fingers should continue until the egg disappears. Again use an application of hot towels to drive in the egg, and follow it with the soap, which by this time is melted. Wipe off the first lather and apply the solution again. Wash the ends of the hair thoroughly. For the third time, use the soap, then rinse thoroughly with water containing the juice of the lemon, if you do not mind a mild bleach. Rinse again and again, gradually lowering the water in temperature. Put ten drops of oil of lavender in the last rinse-water and the hair will be elusively fragrant for several days.

The hair should never be dried with artificial heat, but out-of-doors if possible. If a curl is desired, the naturally curly or permanently waved hair should be allowed to dry without rubbing. When it is completely dry, it should be combed with a very coarse comb.

Ordinarily the hair should not be washed oftener than twice a month, and, if it is not subjected to dust, once a month would be better.

Oiliness in the hair comes from a condition of the glands at the roots. This condition may be in accord with the whole glandular system of the body, and attention to one's general health will correct it. The hair is a barometer of the rise and fall of vitality of the system.

Splitting at the ends or brittleness comes from impaired circulation. Increased exercise of the body to stir up a sluggish blood flow will improve the condition of the hair.

Diet to improve a health-condition will also cure dandruff.

A great deal of sport was made of a certain dietician who was health adviser of a family of three. The husband and father was afflicted with a very red nose. "Eat cabbage soup," said the dietician. The wife and mother was rapidly losing her hair. "Eat cabbage soup," was the advice given her. The young son was peevish with hives. "Eat cabbage soup," was the verdict. This unity of diet brought health and prosperity, as well, to the household, not only because of the simplification of the cook's duties, but because the vegetable salts were needed for the storing up of lymph for glandular activities.

Hot crude-oil, olive-oil, coconut-oil, castor-oil, or vaseline may be applied to a dry scalp and the head then wrapped in dry hot towels, which should be left on over night or as long as possible. The hair should then be thoroughly shampooed with plenty of soap-jelly to cut the grease.

A dry shampoo may be resorted to when oily hair demands it and injury through too frequent shampooing prohibits the use of water. To give the dry shampoo, use powdered orris-root or corn-meal, brush it into the scalp and then brush it out thoroughly.

Hair has ceased coming out when sprinkled with one-half a cup of salt all over the scalp, rubbing it in thoroughly, and confining the hair in a towel over night. This treatment observed twice a week will lead to a renewed appreciation of the blessing of "the salt of the earth."

A dull hair-net will often detract from the brilliancy of the hair. Place a wee bit of brilliantine on the palms of the hands, rub the hair-net gently with it; it will soon be shining and less visible than when it is dull.

A tonic which will remedy dandruff, gray hair, and an oily condition is made of one package of garden-sage and one package of mountain-sage put in two cups of water and boiled until but one cup remains. It is then strained into a bottle and three ounces of bay rum and one tablespoon of sulfur are added.

Combs and brushes used on the hair should be kept immaculately clean.

In order for the hair to have fresh air, it should be spread over the pillow when sleeping or worn hanging a part of the day.

Now that we have learned some of the ways of keeping the hair in a healthy condition, let us see what beauty miracles we can work further with the crowning glory.

### *Coiffures*

We're going to take it for granted that the hair has been cleansed and cared for until in quality and sheen it is all that can be desired. We will now see what can be done with it to improve Milady's appearance.

A little comma at one time cost the government many dollars. This tragedy of wrong punctuation has a corresponding tragedy in an unbecoming hair-dress. Contour of face, the height of the figure, the clothes and their harmony with

the background, all these points must be considered before deciding on a certain coiffure.

If the forehead is smooth and low, and if the hair grows in charming but severe points which stand out well against the whiteness of the skin, pull the hair back. But if the forehead is high and the temples too prominent, or if the roots of the hair are too much separated, or your friends tell you that you have an intellectual forehead, then it is better to cover it.

You do not need to adopt any particular style of hair-dressing because a certain leader of fashion or films has made an impression with hers. You may have her temperament, but you can claim no personality but your own. Dare to be your own designer, but before you launch out on your creative career, be sure that you understand some of the principles governing design.

Just as what you do day-by-day and hour-by-hour governs your manner of dress, so should your activities control the selection of your type of hair-dressing.

The outdoor woman chose simple comfortable clothes and, to be thoroughly consistent, she wore bobbed, then shingled hair. Short hair, unfortunately however, is not compatible with the dignity of an evening gown. There should be a more formal coiffure.

The coiffure that follows the contour of the head is generally the neatest and most artistic. No matter what is the prevailing style in hair-dressing, one should always observe proportion. The head should never appear too large for the body nor too small, altho the Grecian idea of the small head with conforming hair outline is far preferable to one where the hair is puffed out and matted into a grotesque mass. Hair-line must be clearly defined. In hair-dressing, as in all other art, simplicity is the most necessary element of beauty.

When you purchase a hat, never be unwise enough to

choose one that will require a rearrangement of your hair. When you have decided upon the coiffure which suits your features, the size of your head, the length of your neck, the width of your shoulders, and the size and height of your figure, do not change it. A hat which requires a special padding of curls, puffs, and other aids will never look well when there has not been an opportunity to arrange an elaborate coiffure.

The rules which apply to one's choice of hats apply to the dressing of one's hair. The woman with the round face should avoid the fullness over the ears which increases the breadth of her face. She should comb her hair softly away from the forehead. The short neck is not suited to low dressing of the hair. The triangular face or the ethereal type, with pointed chin, is not flattered by broad effects. Bobbed hair has proved a beautifier to many a girl with this type of face, but when youth is on the wane it is safer not to gamble. The woman with the square face and full chin should arrange her hair so that breadth is given to the top of her head. If the eyes are set high in Japanese fashion, the hair should not be worn low on the forehead; but if the eyes are set low, the hair can be very becomingly swung across the forehead.

### *Long May the Permanent Wave*

We are told by many who know that the permanent wave verifies the expression that there is nothing new under the sun. Egyptians and other ancient peoples had permanent waves. Permanent waving is being perfected more and more. The discomfort of sitting as stiff as a stick in a chair for three hours with one's hair wound round a rod and stuck in a tube while the current is on, to heat and heat until even the little pads that protect the scalp sizzle—that can be endured. But after all the discomfort to find that the curl resembles a frizzle! . . . there's the tragedy. Hair is now tested, before wav-



ing all of it, with one curl; an experiment which determines the kink of curl and the length of time required for "baking."

Permanent waves are often of great satisfaction, and certainly free one from the endless task of curl papers or iron. That is, if they are successful. All's well that ends well; but playing safe and going to an operator whose reliability has been proved, is the better part of wisdom.

### HANDS

There is no part of the body, with the exception of the face, that is so expressive of a woman's character as her hands. If women realized this, they would most certainly make more use of what might be a real beauty factor.

The hands must be kept clean. Wash them thoroughly with pure soap, scrub with a brush that is not too hard, use a pumice-stone to remove stains, rinse thoroughly with warm and cold water, wipe with care each finger and knuckle separately, and then rub on a good lotion.

Take two ounces of glycerin, the same amount of rose-water, two ounces of alcohol, twelve to twenty drops of benzoin, and one-fourth ounce of gum tragacanth. Dissolve the gum tragacanth in a pint of warm rain-water or distilled water, and, when dissolved, run through a sieve, and add the other ingredients. This amount will last for months, even if you use it on your arms and shoulders. It will not leave the hands sticky.

Especial care will add to the whiteness of the hands. You must pick up the gloves which Beauty throws down to you—three pairs—one of rubber, if you engage in any work which keeps the hands in water. The right glove will probably begin to leak first. When you have two lefts, turn one wrong side out, and you have another pair. You also need



two pairs of white chamoisette gloves, which, like the rubber ones, should be a size and a half larger than the gloves usually worn. These gloves should be thoroughly cleansed after every wearing. At night after the hands are cleansed and anointed, the gloves are put on and worn all night.

For a special bleaching session, which it is wise to attend occasionally, you may follow this order of business: Take the juice of one-half a lemon; into this drop enough tincture of benzoin to make the mixture white looking—it won't take much. Put one-fourth a cup of corn-meal in a bowl, one teaspoonful of shaved pure soap. To this add lemon-juice and benzoin mixture. Now wet these ingredients with sufficient hot water to make a mixture, and wash the hands in it. Next, the manicure to be described.

Now a few exercises. Hold the hands in front of the chest and wring them as if in distress. Relax at the wrist, shake the limbered fingers up and down, right and left; exercise each finger. Play the kindergarten game of "Thumbkins Says I'll Dance." Then give your hands a cocoa-butter bath permitting them to remain in the warm oil for ten minutes.

Such hands may not be small but they'll be white and soft.

Camphor ice rubbed in the hands nightly will keep them smooth and soft. You may make your finger-ends finer by pinching them with the tips of the thumb and front finger.

### *Finger-Nails*

We may consider ourselves more civilized than the Chinaman who measures his social prestige by the length of his finger-nails, but there is no truer way of judging one's fastidiousness than by hands and finger-nails. Horace, the old Roman poet, described a man of high social finish as *politus ad unguem*, "polished to the nail-point."

Hands may not be beautiful, but if the nails show proper care, they bespeak a refined sense of Beauty.

### *Manicuring*

Nails should not be clipped. It is better to shape them with an emery board. Two or three minutes' shaping each day will keep them the desired length. The nails should be shaped so that they correspond to the shape of the fingers. Very pointed nails are like all affected things—displeasing.

To clean underneath the nail, an orange-stick wrapped with a little cotton should be used. This may be dipped in a bleach, such as diluted peroxid, and used not only under the tip of the nail, but on its entire length. This will remove discolorations. A sharp instrument will scrape the nail, making it rough and ready to hold dirt.

The flat end of the orange-wood stick should be used to push back the cuticle at the base of the nail. This will prevent the half-moon from being eclipsed. The fingers should be wet during the process, and care should be used to prevent breaking the tender skin. If there are rough edges, they can be trimmed away with the sharply pointed curved scissors.

Nail-powder can be rubbed on the nail with a buffer. Some manicurists use a preparation of pumice, but this is very hard on the cuticle. The polish is finer. Briskly buffing the nails will make them tingle with circulating blood; this will give them a pink cast, showing the presence of the desired vitality which causes the nail to grow.

Extremely shiny nails are in poor taste. A dull polish is the correct finish under all circumstances.

Keep on your dressing-table a small covered jar in which you have placed a piece of absorbent cotton saturated with olive-oil. Just before you get into bed, after your nails have been thoroughly cleansed, dip the fingers up and down in the

cotton. The oil will prevent the brittleness which causes broken, unsightly nails.

A beautiful young lady, with grace of figure, held out her hand to me, and I saw how the stubby finger-ends spoiled the most expressive of all her attractions. She had the terrible habit of biting her nails. She should have been broken of the habit in infancy or as soon as the biting began. Bitter-aloes put on the ends of the fingers will sometimes aid in the cure. But certainly a grown woman should have sufficient mental control to make it possible for her to refrain from such a desecration of her beauty.

#### ARMS

Adipose tissue is not shapely; it may "fill out and round off," but, as any sculptor will tell you, it is the muscle which gives contour.

The woman who begins to grow stout finds that her upper arm is beginning to flop like a jelly-fish toward the back. She may resort to the braid-like rolling-pins for massaging, or she may exercise. An easy movement for reducing the back upper arm is this: Extend your arms upward in line with the sides of your body. Lightly close your hands, hold the upper arms stationary, bend the arms at the elbows, bringing the hands down to the back of the neck. Hold the upper arm still and vertical while you straighten up the forearm. Repeat rapidly until the arms tire.

For reducing the front upper arm: Hold your arms down, elbows against the front of the hip. Hold the upper arms still, and bring the hands up as near the shoulder as possible without moving the position of your elbows. Repeat rapidly—one, two; one, two. One- or two-pound dumb-bells may be used. Gripping will reduce the forearms.

*The Elbow*

A lovely elbow has "a fascination that few can resist." Unfortunately, however, rough brown elbows are more often seen than smooth ones. Of course, you know that leaning on the elbows will produce callouses as quickly as the pressure of a golf club on the palm. Go back to the Victorian Rule of Etiquette and let your hands lie idle in your lap. For a more direct method: Soak the elbows in warm suds for ten minutes, then brush them lightly with a soft brush. Be careful not to continue so long as to chafe. Rinse well in luke-warm water, then cup the half of a lemon over the elbow point and rub thoroughly with a rotary movement, as if you were trying to extract the juice with a glass squeezer. Wipe off the surplus lemon-juice and soak the elbows for ten minutes in melted cocoa-butter, then rub thoroughly with the cupped hands. Practise this treatment thoroughly, until the elbows are soft and round; then again remember that "an ounce of preventive is worth a pound of cure," and don't let them get calloused again.

Arms that are emaciated may be rounded by faithful massage with olive-oil. The movement should be a gentle downward one, beginning at the shoulder and extending to the tips of the fingers.

## ANKLES

It is said that ill-proportioned ankles and limbs at once denote that the person is lazy and indifferent to standards of beauty. Every woman knows that one of the greatest assets to her beauty is well molded calves and slender ankles. But every woman is not so endowed by nature, nor is she educated to the manner of acquiring that desired symmetry.

Find out first how much must be subtracted or added in

order to attain the desired standard of measurement. (The girth of the calf divided by one and seventy-three hundredths should equal the girth of your ankle.) Then proportions according to one's height must also be considered.

Do not do as Cinderella's sisters did in order to wear the miniature glass slipper if you find that reducing is necessary—but exercise! For you know that if you want a possession deeply enough to work for it, you will get it. Follow some of the exercises which produce a graceful gait in walking, such as walking with toes and heels on a line, or walking on the balls of the feet by leaning slightly forward. Then sit on the edge of a chair and try to touch with the toes some point just out of reach. Extend legs, relax toes, and rotate the feet about the ankle joint. Lie on the back, extend the leg vertically upwards and repeat the ankle rotation movement. With the legs still extended, place the feet together and turn the heels outward, keeping the big toes in contact. Stand erect with the feet four inches apart and parallel, with the hands placed on the hips concentrate your thought on balance. When at ease, raise the heels, and when well on the toes, turn the heels sharply outward, then back to heels on ground and feet four inches apart and parallel. With the heels against the wall, feet together, force the shoulders against the wall; raise the toes twenty-five times.

Stand with the feet on a line, cross the legs so that your heels are on the same line, or nearly so. Raise the heels from the floor. Retain your balance!

Stand with the feet six inches apart and parallel, and without bending either knee swing each foot in turn forward through an arc of ninety degrees. Shift the weight slowly to the other foot, make a full swing front and rear before assuming the starting position. Repeat this exercise with the heels raised and the weight on the balls of the feet.



Rubber web ankle-reducers and ointments for helping to burn up adipose may aid with the exercise in helping to bring desired symmetry to the figure by bringing to beautiful proportions the nether extremities.

#### FEET

It may be that just a few footnotes or carried-out suggestions may change the whole trend of your life. Homes have been wrecked, careers turned into failures, loves lost, all because of difficulty in "footing one's bill." Distressing feet lead to pain; pain causes bad temper, and crankiness can blight a life.

If women paid as much attention to the care of their feet as to the dressing of them, wrinkle eradicators would have diminishing popularity. Feet should have as much care as the hands.

In the days when Sappho sang and wore sandals without hose, pedicures were as popular as manicures of to-day. So much a matter of course was this care that guests were often refreshed by a half-hour's treatment by the pedicure as we to-day show our hospitality in offering tea and toasted muffins. Foot troubles were alien then. How few women of to-day could declare freedom from corns, callouses, strained muscles, ingrowing nails, and falling arches! Because of foot troubles, taxi-men thrive and women are deprived of the stimulation of walking.

Feet should be bathed and powdered at least once a day. Salt or soda may be put in the foot-bath, which should be followed by a generous use of some good powder. Twice a week, one should indulge in a foot-bath which has in it a weak solution of washing-soda. The feet should be rubbed with wick-hazel on retiring. Glycerin will rest and soothe if



used in a foot treatment. It is especially desirable before starting on a hike or before dancing.

### *Shoes Not "fo' de Feet"*

A chiropodist once said that nearly every woman of the last generation had deformed feet, such as flat feet, bent toes, and bunions. You know that the reason, of course, lies in wrong shoes. Shoes of a generation ago, or even a few years ago, were wrongly constructed. They were built with heels too high, toes too narrow, and with too many curves. They squeezed the delicate muscles of the toes until the toes were useless. They held the foot so rigid that the arch fell, bringing years of pain and suffering. The modern girl wears high heels and pointed toes only for formal occasions. At other times she wears a well fitted shoe, with a medium toe and heel. And the result is that she is able to walk in a normal manner. Girls are no longer squeezing their feet to make others think they are small. The modern girl's foot is a good size and well-shaped. She can walk, run, jump, and dance without pain. Her foot, uncovered, is an object of beauty rather than what a chiropodist would call "actually deformed."

If the shoe fits, put it on, otherwise your enjoyment of the shoe will be a negative quality. A shop where there is a specialist in fitting should be patronized. If the shop has one of the new X-ray machines which correctly display the outline of the foot and any abnormality which it possesses, by all means use it. No woman of to-day worries about whether her foot measures one or six, for what she primarily wants is comfort. The only way to be fitted properly is to depend on accurate measurements and comfort. The X-ray machine shows exactly how the bones of the foot lie in the shoe.

The length of the shoe should allow the foot to lie natu-

rally without cramping the toes. The great joint should come where the sole shape has the most pronounced curve. The bend of the foot at the toes must come at the bend of the shoe. This is the most essential point in the fitting of shoes. The seam of the shoe should never come over the great toe joint.

The toe of the shoe must be wide enough to allow the toes of the foot to spread when walking.

The ball of the foot must have freedom to bend easily when walking.

The arch of the foot must be fitted snugly by the shank of the shoe at the instep.

The heel must be fitted snugly, so that it will not be rubbed by a slipping shoe.

Be sure that the hosiery corresponds to the "toesiery." By that I mean that the stockings should always be sufficiently long, yet not so long that the toes are irritated by folds of the stockings.

Feet must not be the most abused part of the body. They are the real foundation for the whole anatomy. If the shoes are too tight, they will restrict circulation, and paint the nose as evidence.

Watching your feet is as important as watching your step, and eternal vigilance will fortify against the sick feet which make sick people. Foremost foot specialists, like dentists, advise semi-annual examinations in order to detect and obviate abnormalities.

A severe backache may be caused by foot trouble.

Sore feet hasten the advent of old age.

Diseased feet cause premature grayness.

There is no doubt but that corns may be the cause for wrinkles.

## BUDGETING THE BEAUTY TIME

It is a good idea to budget your beauty-time. In this way no detail of the toilet is neglected:

*Monday*—Special attention to hair and scalp. (Every other Monday wash the hair.)

*Tuesday*—Eye day. Eyes should be cleansed every day with boric acid, but three times on Tuesday. Let them rest.

*Wednesday*—The Skin; special "facial."

*Thursday*—Wrinkles; find first of all their cause, and after that trace the relaxed muscles, and use persuasion with them, such as a muscle-oil or a tissue-builder.

*Friday*—The Neck; bleach and massage.

*Saturday*—Arms, elbows, and hands; bleach; special manicure.

*Sunday*—Special baths.

## CHAPTER V

### THE CLOTHES CLINIC

**T**HIS chapter is intended to help the woman to stress individuality through a better self-knowledge, to aid her to determine her physical type, color and form and texture; her mental type, disposition and quality of thinking; her occupational type, employment and hobby; and her esthetic type—loves and fancies and temperament—so that she may exalt good qualities, conceal defects, increase efficiency, and enhance charm.

To diagnose the physical woman is not so difficult. Intelligent dressing to complexion and figure is an art that is demonstrable. One is successful if she is really honest with herself and faces even unpleasant facts and with debonair courage and with the help of a friend (no other is so honest in telling us our faults) goes about her adjusting of line, discriminating in color and selecting of textiles. But this ego—this individuality which must be objectified—is quite another thing, and not so easy. It is a phenomenon that a woman must bring out alone—friends and advisers can not dress her inner self. If her thought is in a rut, she must not lack inspiration to see herself in a new setting.

How essential in dressing the real woman is *awareness*—alertness to mental qualities. A dowdy woman who looks as if she had said to her clothes, "I'm going down town this morning—hang on," is dressing to a personality that is in need of training in orderly thinking. She should analyze her qualities and weed out the undesirable ones.

Trying to manifest aristocratic beauty and refinement in







GIRLISH



TAILORED



ATHLETIC

WELL DRESSED TYPES



ROMANTIC



MATERNAL



SOPHISTICATED

WELL DRESSED TYPES



clothes with "a slum consciousness" is a futile task. One may appear for a time to be adept in camouflaging, but the make-up soon fades.

The Principles of the Technique of the Art of Clothes discussed in Book II will be the reader's guide in the selection of color, design and fabric, and Book III will aid her in assembling a harmonious wardrobe suitable for her activities and her social and economic position.

### THE CLINIC CHART

#### *Diagnosis of the Physical Woman*

Name — Age — Young — Youthful Mature — Matronly — Dignified — Fussy — Plain — Fashionable — Stylish — Chic — Smart — Sophisticated — Distinctive — Artistic — Arty — Original — Well-groomed — A dowd —.

Weight: Underweight — Overweight — Normal —.

Head: Large — Small — Average —.

Face: Shape: Square — Oval — Round — Thin — Plump — Sagging muscles — Large — Small — Medium —.

Skin: Coloring — Ruddy — Fair — Dark — Medium — Clear — Sallow. Texture: Smooth — Rough — Fine — Coarse — Freckled — Wrinkled —.

Forehead: High — Broad — Medium —.

Nose: Large — Small — Straight — Turned up — Roman —.

Eyes — Placing: Close — Far apart. Setting: Deep — Protruding — Medium. Color: Dark Blue — Light Blue — Gray — Green — Hazel — Brown —.

Chin: Receding — Advancing — Pointed — Square — Double — Sagging —.

Hair — Texture: Fine — Coarse — Curly — Straight — Oily — Dry —. Coloring: Black — Medium Brown — Dark Brown — Light Brown — Chestnut — Auburn — Red — Ash Blonde — Golden Blonde — Iron Gray — Yellow Gray — White —. Hair Line: Low on Forehead — High —.

Neck: Long — Short — Full — Slender — Scrawny — Medium —.

- Shoulders: Broad — Narrow — Square — Sloping —.
- Chest: Flat — Full Bust — Low Bust — High Bust — Medium —.
- Arms: Long — Short — Normal —. Circumference: Upper Arm, Large — Thin — Medium —. Forearm: Large — Small — Medium —. Wrist: Large — Slender —. Hands: Large — Small — Long Tapering — Short Tapering — Blunt — Square — Thin — Plump — Medium —.
- Waist: Large — Small — Flat — Round —. Hips: Large — Small — Medium —. Thighs: Large — Small — Medium. Legs: Length, Long — Short — Medium —; Circumference at Knee: Large — Small — Medium —; at Calf: Large — Small — Medium —; Ankle: Large — Small — Medium. Foot: Long — Short — Medium — Thin — Plump — High Instep — Low Instep.
- Silhouette — without clothes: Square — Rectangular — Round — Oval — Hour-Glass—. (To determine your silhouette, pin to the wall a piece of white paper as large as your figure, stand against the paper and have some one follow with a piece of charcoal the outline of the figure. Do this twice — one for front drawing; one for side drawing.)
- Movement: Athletic — Languorous — Quick — Slow — Moderate — Graceful — Awkward —. (The static quality of a clothes-dummy makes the task of dressing it a comparatively simple one. Every movement of the body changes its design. Chapter IV, Book I, treats of skill in wearing clothes.)

### *Standards of Beauty*

Smooth, satiny, fine skin.  
 Shapely, long, thin, firm throat.  
 Shaped, but not too narrow eyebrows.  
 No wrinkles or lines on forehead.  
 Low forehead, natural hair line.  
 Clear, bright, rested eyes.  
 Curving lips, accented mouth.  
 Well defined firm chin.  
 White, sparkling teeth.  
 Well-kept firm hands.  
 Long, not too shiny, nails.

Graceful, easy carriage.  
Poised, but not stiff, posture.  
A pleasing enunciation and voice.  
Gracious manner.

### *Standard of Measurement*

It may seem to be a preposterous thing to try to standardize feminine beauty—It is both varied and variable, but this is an accepted standard of measurement:

Age 19, height 5 feet. 5 inches, weight 126 pounds.

Thirty-six measurements—Neck  $13\frac{1}{2}$  inches; waist 26 or 28 inches; hips 40 inches; shoulders  $36\frac{1}{2}$  inches; upper arm 12 inches; forearm 9 inches; wrist  $6\frac{1}{4}$  inches; check 36-37-38 inches; length of foot 9 inches; thigh 23 inches; knee 14 inches; calf 13 inches; ankle  $7\frac{1}{2}$  inches.

Seventy-five per cent. of women are below this standard of proportions. In Book II, Chapter II, standard proportions are considered.

### *Standards of Weight*

A variation of ten pounds in weight, less or more, is not to be taken seriously. It is better, however, for older women to keep under rather than over weight, and young girls over rather than under weight. Overweight is usually accompanied by listlessness and fatigue because of the strain on the heart in supplying blood to the excess masses of flesh. Underweight may indicate a lack of stored-up physical energy, but too much importance must not be given to the fact that a woman is "just naturally thin." How does she feel? Energetic, happy? Then what's the grief?

Each woman should make her own record for the Clothes Clinic. This will help her to know herself, to see herself impersonally as a Case. (If she is a modern woman she has discarded sentiment.) With the tables of standard proportions



WEIGHT-CHART FOR WOMEN—BY AGES

<i>Height</i>		19	20	21-22	23-24	25-29	30-34	35-39	40-44	45-49	50-54
<i>Ft.</i>	<i>in.</i>	<i>lbs.</i>	<i>lbs.</i>	<i>lbs.</i>	<i>lbs.</i>	<i>lbs.</i>	<i>lbs.</i>	<i>lbs.</i>	<i>lbs.</i>	<i>lbs.</i>	<i>lbs.</i>
4	10.....	98	102	106	110	113	116	119	123	126	129
4	11.....	103	107	109	112	115	118	121	125	128	131
5	.....	109	112	113	115	117	120	123	127	130	133
5	1.....	113	115	116	118	119	122	125	129	132	135
5	2.....	116	118	119	120	121	124	127	132	135	138
5	3.....	120	121	122	123	124	127	130	135	138	141
5	4.....	123	124	125	126	128	131	134	138	141	144
5	5.....	126	127	128	129	131	134	138	142	145	148
5	6.....	129	130	131	133	135	138	142	146	149	152
5	7.....	131	133	135	137	139	142	146	150	153	156
5	8.....	135	137	139	141	143	146	150	154	157	161
5	9.....	138	140	142	145	147	150	154	158	161	165
5	10.....	141	143	145	148	151	154	157	161	164	169
5	11.....	145	147	149	151	154	157	160	164	168	173
6	.....	150	152	154	156	158	161	163	167	171	176

of the figure and the weight chart before her she can know where and when to apply the rules of technical detail and illusion (Book II). Establishing one's self-confidence is testing one's self, item by item. A woman can not accept her mirror's blanket judgment.

#### DON'T STOP WITH THE DIAGNOSIS

Don't stop with the self-analysis. All this detail work will be unprofitable unless there follows an individual treatment. Design, color, and texture are the ingredients—with a little decoration—for pleasure to taste. It is, of course, impossible to take up each case separately in this book, but the reader will find the chapters on Dress Technique in Book II very enlightening in Clothes Therapy.

One finds that being well-dressed is not difficult if one goes about it in a business-like manner, with thoughts of suitability and individuality. A knowledge of color, line, and fabric, with the general quality of unity and a reserved use of decoration, solves the problem admirably.

With all of one's understanding one should remember that Style is being one's best self. This is the greatest factor in beauty, and in its development and manifestation there must be sincerity. One's clothes are the most intimate of all environments, and in them the quality of one's thought should be objectified. Do you see your mental type in your clothes?

#### MENTAL TYPES

Diagnosis of Mental Types: Active — static — quick — slow — alert — drowsy — keen — stupid — cheerful — gloomy — erratic — even — forceful — diffident — aggressive — timid — fearless — conservative — thorough — careless — changeable — consistent — imaginative — prosaic — enthusiastic — calm — with sense of humor — expansive — secretive — sensitive — stolid — constant — vacillating — impulsive — reticent — vain — self-depreciating — emotional — phlegmatic — social — self-centered —.

These traits can be classified into three groups—positive, negative, and neutral. In colors, designs, and textures there are the same groupings, and often an application of the principle, "Like kills like," may determine the wise choice of costume; or an opposite feeling may by contrast bring out an indefinite but pleasing quality. In Chapter I, Book I, "The Psychology of Clothes," this subject is briefly treated.

#### THE ESTHETIC WOMAN

The esthetic woman is known by the things she loves. Do you love the beautiful in music—sculpture—painting—architecture—drama—literature? If you do you will reveal this truth in Clothes.

What an exquisite picture! How interesting this woman is! What music does she love? She likes to read drama. She

would enjoy that beautiful road up the mountains. Wouldn't she make a wonderful companion for that Mediterranean tour! Isn't she vital!

Appearance mirrors culture. It is the most charming woman who is constantly finding new and unexpected ways of delighting us with her individual outlook on life. She expresses her true culture in finer personal relations, in her definite and delighted knowledge of the beautiful, and in a dominating good sense and taste in Clothes.

#### THINKING GOOD CLOTHES

The object in developing dress appreciation and good taste in selection is to help women to express themselves more definitely, more concretely, more usefully, and more purposefully. If there is a reader who is discouraged because limited funds will not permit her to dress as well as she knows how to dress, let her play the game "How I Would Dress if I Could." She will thus develop judgment, and her efficiency will unexpectedly attract a Fairy Godmother who will wave a wand of Prosperity. *Thinking Good Clothes* brings a reward.

*Book II*

THE FUNDAMENTAL PRINCIPLES OF THE  
TECHNIQUE OF DRESS



## CHAPTER I

### COLORS TO CHOOSE—AND TO AVOID

“What meaning lies in Color? From the soberest drab to the high-flaming scarlet, spiritual idiosyncrasies unfold themselves in choice of Color. If the Cut betoken Intellect and Talent, so does the Color betoken Temper and Heart.”—CARLYLE.

**T**HE magic in color is most exemplified in the art of dress. The lines and design of a toilette may be graceful and interesting, the workmanship may be beyond criticism, but if the color is not suitable, the costume is a failure. What, therefore, could be a happier privilege than to be able to recognize and appreciate the true beauty of the colors which one wears? This knowledge then applied to the *selection* of clothes will give to women a love for their garments based upon appreciation of beauty and an understanding of the principles which determine beauty.

As girls are educated to see beauty, they will express it in that most personal medium of beauty—clothes. Mr. Watts, the painter of Sir Galahad, once said, “Education is at fault unless it leads to the *appreciation* of new truth, new goodness, new beauty.” Did you ever consider how great is the influence of color in our daily life? For recent example, the sadness and gloom of the Great War’s aftermath were made more endurable by the counteracting influence of the brilliant colors in clothing which women adopted in the months following the armistice. We will go into this phase of the subject more deeply later on.

The subject of Color may be approached from a number



of view-points, scientific, symbolical, emotional—all are of interest. This simple treatise does not attempt to be learned and scientific, but its aim is to be inspirational and helpful in a practical manner. Each one of us, to a greater or less degree, has color sense and appreciation. But what is needed is an analysis and an application of the principles of colors.

#### LEARNING THROUGH OBSERVATION

The best teacher of color appreciation is *observation*. Often a woman on whom we are compelled to gaze will present most emphatically a view of the choice one must *not* make, and thus stimulate judgment more quickly than the woman who, by her good taste in costuming, is so perfect that she is accepted as a matter of course. In observing, one should study the whole costume as a color composition, disregarding design just as one disregards form in the spectacle of mobile color produced by the color organ. The important points to consider are:

What is the relation of the color plan to the face and figure of the wearer?

Are good qualities brought out and poor ones counter-balanced?

How could errors have been avoided?

How could the effect, even as it is, be improved by the removal of some detail in the trimming, a change of color in the hat, or an addition of a color note?

#### PROPRIETIES IN COLORS

Then, of course, there are certain proprieties in color which must be observed if one would dress in good taste. Color must be suited to the *purpose* of the costume—street,

home, social gathering. It must be suited to the *material* and to the cut of the costume. The *mood* which the costume is supposed to reflect: Is that mood gay or somber, dark or light, warm or cool?

One needs considerable reflection before deciding on a personal color scheme. *No hue at all* would be the simplest solution. This would mean black, white, or gray, which would offer no danger of discord. But, after all, what a stupid world we should have if all chose to hide ignorance of color by playing safe and choosing no hue.

A *one-color* plan may acquire interest by the employment of different textiles. The shadings will then produce the effect of varying values.

A *two-color* plan would give many opportunities for color schemes, such as a dominant harmony, a complementary balance, and others.

A *multicolored* plan is, of course, more suitable for evening clothes, especially when chiffons are used.

#### NATURE AS A MODEL

But, if in search of a more interesting color scheme, we may go further than the field of dress. Nature offers infinite suggestions for color chords. In considering the harmonious combination of colors, notice the amount of each color used in her plan, the related values of dark and light in the colors, and the intensity or brightness of each. One may get color organization from pictures by any of the masters, from museums, and from Nature. From feathers, insects, flowers, leaves, sea-shells, pottery, tapestry, and oriental rugs associations of color may be obtained.

There is a charming Indian legend about the autumn leaves, which the Great Spirit felt were too beautiful to per-

ish. So his glorious gaze transformed the dying leaves into the plumage of bright-hued birds. From the red-stained oak the robin came; the cardinal-bird bore the maple's splendor; to the yellowbird came the gold of willow, and the lark and sparrow found that their plainer shades were forgotten in that most appealing asset, a melodious voice. Since then, the birds have kept close kinship with the trees and have built their yearly nests in the friendly shelter of the boughs.

So, too, has the inspired manufacturer of to-day renewed the life of each brilliant color in fabrics, bringing satisfaction and opportunity for self-expression to women. There are certain factors also to be taken into consideration before deciding on one's color scheme. First among these are the age of the wearer and her economic status. For example, a woman with a small dress allowance would be foolish to choose a conspicuous color in a garment which must be worn more than one season. For her the color range is more limited than for her more wealthy sister, who can afford to discard a garment that is but slightly worn.

#### THE A B C OF COLORS

Did you ever consider that Color is an effect rather than a substance? Color is caused by the reflection of certain rays of light on the retina of the eye. Pure light is a form of intense vibration which reaches the earth from the sun, and pure light contains all colors. When light strikes an object some or all of the rays of the light are reflected or absorbed. If all the rays are reflected, the object appears white to the eye. For example, if the light should strike an object where all the rays except the red rays were absorbed, the red rays would then be reflected into the eye and would cause the object to appear red.

In the study of color it is necessary that we have a standard or unchangeable set of colors for comparison. These standard colors, which never change, are to be found in the prismatic spectrum or rainbow.

### *The Primary Colors*

The primary pigment colors are yellow, red, and blue. They are called primary colors because they are the colors from which all other colors can be produced. With these primary colors and black and white it is possible to produce almost any color, tint, or shade through proper mixing. A primary color of maximum intensity can not be made by mixing other colors. While it is possible to produce a red by mixing purple and orange, it will be a grayed red.

### *The Secondary Colors*

The secondary colors (sometimes called binary colors) are orange, green, and purple. They are called secondary colors because they are produced by mixing two primary colors.

Yellow and red, when properly mixed, produce orange.

Yellow and blue, when properly mixed, produce green.

Red and blue, when properly mixed, produce purple.

### *The Tertiary or Neutralized Colors*

If we should mix the three primary colors in one mixture, in the correct proportion according to their strength, we would produce a neutral gray. The mixture would possess no color at all. Therefore, in producing maximum secondary colors it is necessary that we mix two primaries which do not contain a part of any other color. To illustrate: In producing a green, we must select a blue that contains no red—hence, a purplish blue would not do—and we must

select a yellow which contains no red—an orange yellow would not do. In other words, a green must contain no red if we want a pure green; purple must contain no yellow; orange must contain no blue. We can also produce a maximum green by mixing a greenish blue and a greenish yellow, for neither contains red; in like manner to produce a purple of full intensity, purplish blue would be mixed with a purplish red; to produce an orange, an orange-yellow and a vermillion red would be mixed.

Gray is also a mixture of white and black. If gray is added to yellow it will produce a citron; if added to red, a russet; if added to blue, slate; if added to green, olive; if added to orange, brown; if added to purple, heliotrope. Grayed colors can also be produced by mixing any color and its opposite or near-opposite, provided the proportion is unequal. In these mixtures the gray will be tinged with the dominant color. Grayed colors may also be mixed secondaries, such as green and orange. The green contains blue and yellow and the orange contains red and yellow. Together they contain the necessary red, yellow, and blue; but the yellow will predominate, making the result a grayed yellow-citron.

A great artist said, "When women realize the beauty of soft, neutralized or grayed colors, then will they become artists in dress." For it is only a person with a flawless skin who can wear pure colors to her advantage. A bright red hat is often chosen by a woman no longer youthful, with the thought that the necessity of bathing in the Fountain of Youth is obviated. The truth is that the red hat is really defeating the wearer's purpose, and, in a most unkind manner, is directly calling attention to her age—just as one may use another's faults as a background on which to play up his own virtues.



### *Three Dimensions of Color*

The characteristic quality which gives color its name we call *hue*. One may choose the hue of green for one's Easter bonnet, the hue of brown for one's slippers.

The quality of color which we term *value* is the lightness or darkness of the color. In a color diagram, this quality is illustrated as moving vertically—up and down as on a ladder.

Between these values may be an unlimited number of intermediate values.

Those values above the middle are called *tints*.

Those values below the middle are called *shades*.

The *intensity* of a color is determined by the amount of pure rays reflected. This quality is termed chroma or saturation. Intensity of a color is changed with its varying lightness and darkness. Pink may reflect just as many pure rays as wine color, but neither is as brilliant as maximum red. Intensity is also changed by mixing the color with its complement or with neutral gray. If blue is mixed with an intense orange, it becomes a dull blue or gray, thus killing the blue's light reflection.

### *Warm and Cool Colors*

Orange is the hottest color and blue the coldest. Those colors which are closely related to orange, such as red and yellow, are warm, and those most nearly related to blue, such as green and violet, are cool.

Every color has warm and cool hues. Those are warm which most nearly approach orange and those are cold which most nearly approach blue. For example, an orange-red is warm when compared with a violet-red and a violet-red is warm when compared with violet. Yes, even violet is warm when compared with blue. And now we come to the ques-



tions: Which color is warmer, yellow-orange or red-orange? which color is colder, blue-violet or blue-green? In the first case, yellow-orange; the second, blue-violet. The reason is that we naturally feel the more luminous colors to be warm.

Now let us add the point that warm colors are advancing, cool colors are retiring.

Warm hues correspond to some temperaments. Rosa, the Italian beauty, may wear vivid red and, like a flame, express fire and thrill. This harmony of *likeness* in coloring may give way to Rosa decked with pale blue, and no less will be the attraction because of the *contrast* of nature and color.

Helga, the girl of Norway, coldly distant with golden hair and blue eyes, chooses a cool color—a silvery green like the ice floes of her native haunts—and in her harmony of *likeness* is as distantly enthralling as the "Lady from the Sea." Her portrait is altogether logical, just what one would expect. A *contrast* of color with her temperament may make her incomprehensible, and as fascinating as a mystery novel.

### *The Effect of Light upon Color*

The *luminosity* of a color is its light-reflecting quality. It is obvious that light colors are more luminous than dark colors and bright colors are more luminous than dull colors, but it is not perhaps so apparent that warm colors are more luminous than cool colors. Yellow and violet may be equally intense or full of color, but the former will reflect twelve times as much light as the latter. Between these two there is a gradation of luminosity which can be shown as on following page.

When a color arrangement is perfectly proportioned, it will appear gray at a distance. Such an arrangement may be made with pure colors by allotting areas in inverse ratio to the



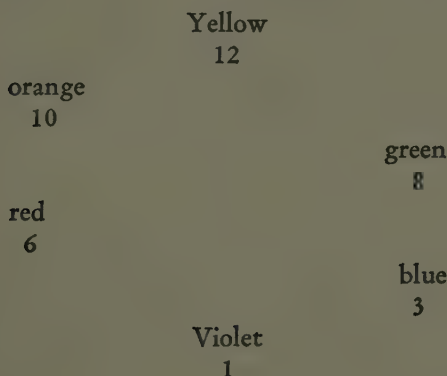
#### GRAYED, OR NEUTRALIZED, COLORS

The chart shows six hues, the outer colors being in their natural value position and at full intensity. A change in the intensity of each color from full to three-quarters full, to half, to one-quarter, and to neutral gray, is seen as the eye moves toward the center. The attractiveness of neutralized colors, said Burne-Jones, enhances Art in Dress.



luminosity of the colors. This effect has been attained in some beautiful medieval cathedral windows.

Says Mr. Joseph Reynolds, Craftsman of Boston: "The Great Cathedral East Window at Poitiers disputes with Notre Dame la Belle de Verrier at Chartres the glory of being the finest stained glass window extant—the preference in color lying with the former. The most remarkable thing about the window is the splendor of living glowing color—most daring use of equal quantities of red and blue—propor-



tions are so nicely adjusted—the colors are so carefully selected and they are so well balanced with green and gold and white there is no consciousness of purple effect." In such an instance, the light which illumines the cathedral is white, altho it filters through many colors.

When a color is neutralized or when it is lowered in value its luminosity decreases. Its area may then be increased. When perfect equality is desired between dark and light hues, this observance of the laws of luminosity will make it possible.

In a costume of medium gray-blue, there would probably be little luminosity, for blue, even when very intense, is not very luminous, and when grayed, it would be much less so.

Therefore, it would take but a mere glimmer of golden hair from under the hat to satisfy the need of balance.

### *Effect of Artificial Light*

We naturally think of color as it appears in broad daylight. Every change in the weather which affects the light, such as fog or rain or heavy skies, alters the color reflection of objects and we see them with new eyes. In a greater degree, artificial light changes local color. For example, lights which are yellow change purples and violets to muddy brown; dark blue becomes black, and black becomes rusty. Orange and yellow become paler and more golden, red grows lighter and more orange, blue inclines toward green, green inclines to yellow. Even more startling changes take place under lights that are blue.

The change of color of costume through the influence of artificial lighting should always be considered when selecting clothes, especially as the charm of their effect on skin and features may be influenced by the change of hue. All clothes for evening should be selected in artificial light.

### *Color Terms*

Primary Colors—red, yellow, blue.

Secondary Colors—oranges, greens, and violets.

Tertiary Colors—grayed or broken colors.

Normal—color at its fullest intensity.

Tints—colors lighter than normal.

Shades—colors darker than normal.

Hue—the name of the color, as, blue.

Value—lightness and darkness of the color.

Intensity	}	—fullness of color.
Saturation		
Chroma		

Neutralized—grayed, or lacking much color.

Neutrals—gray, black, and white.  
 Luminosity—light reflection.  
 Warm colors—yellow, orange, red.  
 Cool colors—green, blue, violet.

### COLOR HARMONY

Oscar Wilde was once asked, "What is the most artistic color?" His reply was, "All colors are artistic. As in music, so in color: one note is not more beautiful than another. The concordant combination of notes is music; the concordant combination of colors is beauty."

By color harmony or balance is meant any color scheme which is pleasing to the eye and which is appropriate for the purpose used.

There are three methods of attaining *color harmony*. They are:—

Self-harmony, by gradation of tone, or single hue, single value, single intensity,  
 Harmony by dominance,  
 Harmony of related or analogous hues.

*Color balance* is produced by the following means:

Complementary colors,  
 Split opposites,  
 Triads,  
 Distributed colors.

Harmonies can be worked out scientifically even if one has no color feeling; just as one not "gifted" in music can, with a knowledge of technique, work out musical harmonies.

When Michelangelo was asked how he mixed his colors, he replied, "With common sense."



### *Self-Harmony*

Such a harmony might be red, light red, and dark red. It should be remembered that, in all color schemes, the color of the wearer is considered as one of the colors of the scheme. A lady with brown hair, brown eyes, and orange skin wears a brown costume and gives us a self-harmony. Such a harmony is always less obvious and more temperamental than contrast.

### *Harmony by Dominance*

To illustrate this harmony, let us imagine a brown-haired woman with bright-colored lips and blue eyes. Her costume is brown with touches of green and blue, but the general impression is brown. The touches of blue and green embroidery on her frock, her blue eyes, and her red lips add interest but are not sufficient in amount to balance the main theme.

One should never have to debate the question as to which color is supposed to be dominant in any such costume. The mid-nodding would dizzily take away from the joy in the picture, and disaster might result, as it did to poor Rastus. Rastus was in the hospital. Some one asked, "How did the accident happen?" "Wall, I was goin' along Broadway. I saw an automobile coming toward me. It was zig-zagging. When it zigged, I zagged. When it zagged, I zigged. Here I is!"

### *Harmony of Related Hues or Analogous Harmony*

From the definition of the word analogous, we know that the colors which make up the harmony of related hues have the same blood running in their veins. Green is made up of blue and yellow; so, if we put green with blue, or green with yellow, we have a combination of related colors; the same is true of violet with red, or violet with blue. In such an

association, a difference in value or intensity sufficient to show contrast enhances the scheme. A light value of sky-blue might be mixed with a dark value of purple successfully, whereas, navy blue and violet would not be "in the picture."

A woman with flaxen hair dressed in a changeable blue and green gown would form a perfect analogous harmony of green-yellow, which is her hair, and blue-green, which is her gown. A touch of black would save this particular analogy from insipidity; and because black never changes a color harmony or a color balance, the harmony would remain.

#### COLOR BALANCE

When we speak of balance, we mean a combination of two or more contrasting colors; such as red and green, blue and orange, purple and yellow, black and white, and so on. Complementary maxima colors afford the greatest contrast.

#### *Complements*

Red, yellow, and blue form a complete triangle. This is called a complement of colors. If we remove one of the three colors, the triangle will not be complete, hence, the color which we remove will be the complement of the two remaining colors. In other words, if we have only red and yellow, we know that blue, the missing color, is their complement. Now red and yellow mixed produce orange; therefore, blue in turn is the complement of orange. The complementary color of red would be a mixture of yellow and blue, which is green. Purple is a mixture of red and blue, therefore, yellow is the complement of purple.

The accompanying color chart will show at a glance the complement of any hue. The complement of each hue is shown directly opposite on the circle. Complementary colors

when mixed subdue each other; when employed in juxtaposition (side-by-side) they intensify each other. For example, in Nature we may see a flaming maple beside a blue-green spruce.—The little spruce tree is gray-green and because its color is complementary, the red of the maple is intensified and the spruce seems greener against the maple than it did in the summer when all the trees were green.

A piano must be tuned to one pitch throughout so that all parts are in sympathetic vibration. When this is true we say, "The tone is marvelously pleasing!" Tone beauty in costume is the result of all the colors being so perfectly related to one another that the vibration or rhythm of the whole color harmony is increased.

In college days, Tennyson's "Princess" was enacted by young people. Those who were the young lady students in Princess Ida's school wore yellow robes. Cyril's companions, who disguised themselves as girls in order to gain admission to the school, wore purple robes. The purple and yellow robes produced a complementary arrangement which should have been pleasing—but, alas, it proved the very contrary! The contrast of light and dark was too great, for yellow is of very high value and violet of very low. If the violet had been brought to such a high value as lavender, or if there had been inequality in mass, the stage picture would have been much more attractive.

So we learn that complementary colors combine more pleasingly when they are of like or similar value—tint with tint, and shade with shade—for they then produce an analogous harmony of value.

A neutralized color, such as gray, brown, russet, citron, olive, or maroon, may be combined with a small amount of a positive color, such as sage green and scarlet, russet and turquoise. The danger in these combinations is that there may be

too great a contrast in value—a dark green-gray might have touches of the positive red, but if a light thin red were used, the costume would be greatly cheapened. However, if a bright but dark red, the same value as the green-gray, were used, the colors would immediately become harmonious. There are, nevertheless, certain harmonies which may become more attractive by employing tones that are distant in value. In such cases the intensities must be nearly alike. Ivory and plum color are more attractive than yellow and plum.

A most pleasing effect may be obtained by using complementary colors different in amount. An artist fitted up his studio in red and hunter's-green—for he wanted Merry Christmas to be a continuous celebration throughout the year. He wished only a touch of the brilliant and a large area of the somber. So the whole studio was fitted out in the Robin Hood green except the one bright spot—which was his fiery head!

A woman who is drab and neutral in her own color, as the brown-haired Alice beloved of Ben Bolt, will bring life to her personality by choosing a positive color as her resurrection spirit. That life-giving hue must be identical in quality with her own color tone or it will vulgarly proclaim her object in employing it. Her brown will be a half neutralized orange; her blue should not be glaring, but a little gray—elusiveness is the perennial secret of art in dress.

### *Split Opposites*

This balance is made by adding to an analogous harmony the complement of the predominating color. For example, blue and violet are analogous and the predominating hue is a combination of the two or a blue-violet; yellow-orange is the complement of blue-violet and therefore balances these two

colors. We might have used yellow and orange with the blue and the violet. It is well to remember that just as complements must be right in value and intensity, so must split opposites.

A girl with red-orange or Titian hair might wear blue-green, making a perfect complementary balance; but for variety's sake she might well choose blue and green, which give her the color scheme of the split opposites.

### *Triads*

Triads are formed of three equidistant colors, such as red, yellow, and blue, or orange, green, and violet. These colors in pastel tints make exquisite negligées and evening gowns. Such a color scheme is most beautiful when values are equal.

### *Distributive*

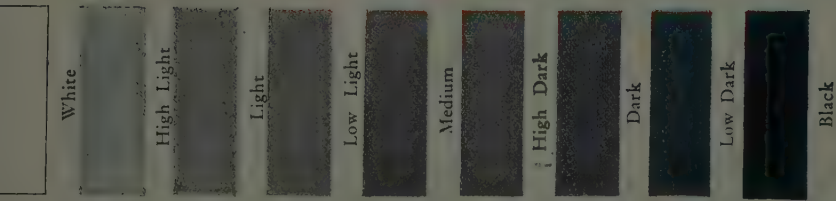
After all, the true artist can combine any colors with others if he uses Michelangelo's recipe, which would be common sense in choice of hue, value, and intensity.

### *Harmony and Balance in the Three Dimensions of Color*

We have discussed at length harmony and balance of hue with some slight reference to the influence of varying values and intensities. Each of the three dimensions of color will show its own harmonies and balances. Colors of similar darkness or lightness are harmonious, while colors distant in value are contrasting. In intensity, colors of equal dullness and brightness are harmonious, while very dull colors and very bright colors are contrasting.

Any color must be considered in its three dimensions, and the harmony and contrast of each carefully weighed and measured. There may be a harmony of hue and a contrast of value; there may be a harmony of hue and value and still a





NATURAL VALUES AT FULL INTENSITY OF PRIMARY, SECONDARY, AND INTERMEDIATE COLORS

The complement of a color can be determined by following a line directly across through gray. Analogous colors contain an identical color component; thus, yellow-orange and yellow-green are analogous, as each contains yellow.





contrast of intensity. Contrasts may be made in all three dimensions, but this tends to ugliness. When all three dimensions are concordant, we have a much to be desired quality.

A mere man sensed this quality when he helped his wife to choose a hat by pointing to the cover of a book with the suggestion, "If this blue were only green, it would be exactly the right color." He sensed the rightness of the value and intensity.

#### THE EFFECT OF COLOR UPON COLOR

"Color in association with other colors is different from the same color by itself. It has a distinct and peculiar power on the retina dependent on its association, consequently the color of an object is not more dependent upon the nature of the object itself and the eye beholding it than on the color of the objects near it."—JOHN RUSKIN.

#### *Simultaneous Contrast*

The art critic is sounding the "Law of Simultaneous Contrast" as stated by the eminent authority, Chevreul: "If we look simultaneously upon two stripes of different intensities of the same color, or upon two stripes of the same intensity of different colors placed side by side, if the stripes are not too wide, the eye perceives certain modifications which in the first place influence the intensity of color, and in the second, the optical composition of the two juxtaposed colors respectively.

"Now as these modifications make the stripes appear different from what they really are, I give to them the name of *simultaneous contrast of colors*; and I call *contrast of tone* the modification in intensity of color, and *contrast of color* that which affects the optical composition of each juxtaposed color."

*The Law of Reflected Light*

A very attractive girl was walking down the street carrying a smart short French-type umbrella of red purple which, when folded, gave rather a snappy note to her appearance. Suddenly it began to rain, and what a catastrophe ensued! The moment she put up the umbrella she looked bilious and ill and as if she were destined for an early tomb. The purple, which was a pure chromatic color, brought to the young lady's face its complement, yellow—a green-yellow at that, for a color modifies another color by injecting some of its complement into it. The observer of the young lady had just purchased the twin of the fatal umbrella. She sought out an artist friend, a colorist, and asked, "Who can safely carry a purple umbrella?" "Only a snow-white lady or a coal-black negress!" was the artist's answer. Immediately the owner began to wonder to whom she could give her disillusioning possession.

*Canceling*

A deep color placed against a paler color of the same hue tends to make the latter color weaker, just as a strong personality can efface a weaker one.

A young lady asked an expert to advise her concerning a hat she was contemplating purchasing. It was a lively blue, if such a cold color can ever be accused of such frivolity. To the expert's question, "Why such a vivid blue?" the prospective purchaser replied, "To make my eyes blue." She had pleasant mildly-blue eyes. "Put on the hat, and then look in the mirror," was the suggestion. As the young lady obeyed, she exclaimed in surprise, "Why, my eyes aren't blue at all. They're gray!" The deep blue of the hat was effacing the less intense blue of her eyes. If the hat had been of blue of less

intensity than her eyes, the desired brightness might have been attained.

Here is another example of what harm color can do. (This is black magic, you see.) A faded Titian-haired woman, middle aged and thin, selected a gorgeous orange hat thinking that it would resurrect the tones of her hair. After the orange reflection came the reflection of its complement, blue, which turned itself into shadows, making all the hollows in her face and throat seem deeper, and giving the skin an ashen tone. Her friends soon suggested to the poor creature that she was going into a decline. The suggestion carried its effect and she took to her bed—all because of a hat!

### *Enhancing*

If a red square of color is placed on a piece of green, immediately both red and green become more brilliant. The simultaneous contrast of hue causes each to be enhanced in intensity.

The rather drab person may use her knowledge of this principle and thus enliven her own coloring by choosing for adornment a color which is complementary but not too strong. The florid woman, stout, red-faced, red-haired, understands that red-haired people should wear blue, but unfortunately she chooses a violent peacock which should play up to the color of her eyes; and, Shades of Ulysses and the Sirens! the blue eyes are forgotten, she shrieks orange, violent action, and puffing energy! Color only emphasizes its own *aura*, its complement. Blue emphasized the orange of the lady. Having learned her lesson, she now chooses green—low-dark in value—combines it with brown chiffon or fur, and peacefully and poise-fully, with graciousness, she disassembles her energy.

### *Modulating*

Colors which are not complementary or identical have a modulating effect upon each other.

A woman intensely florid in skin does not wear green, because it is complementary to red and would brighten the red. Orange, which is neither identical nor complementary, would dim the redness of the face; but, since pure orange is for most occasions tabu, she chooses a rich woodsy brown, which is the same orange neutralized. Various tones of brown may solve the problem of a harmonious color plan.

### *The Proper Color for a Hat*

This law of simultaneous contrast, which proves that a certain color reflects a complement which in turn reflects its complement, is an important one to keep in mind.

A fire-fly girl with red hair, blue eyes, and the freckles which often accompany such hair, once chose a pumpkin tan hat for October's bright blue weather. It was "being done" that season, for the reigning "movie Queen" had one. What was the result? Her blue eyes reflected their complement, the pumpkin yellow, and became green. Her sallow skin became greenish white, compared with the color of the hat; and the freckles, which couldn't be hid, stood out so boldly that they, like the uplifted nose, became almost too assertive. One's imagination was not slow in picturing a resemblance to a Jack-o'-Lantern, altho the fire-fly's real ambition was to appear as elusive as the Will o' the Wisp.

A golden blonde girl once chose a toque of gold cloth. The sheen of the metal fabric enhanced her honey-colored hair. But—alas!—a front gold tooth (which was the girl's *bête noir*) received the imparted luster as well!

A woman can wear a color above her face which she

couldn't possibly stand under her chin. The reason for this is that her hair forms an effective transition between hat and flesh. An interposed hue will aid greatly in combining colors. Black hair placed between two hostile hues will often serve as peacemaker, because the colors of both hat and skin are affected and so clash less.

A color casts its reflection downward, but brings out its complement above. A red facing on a hat will throw a rosy gleam over a pale skin, while the same hue in a dress would but bring out its complement, green, which, combined with the yellow tones of the face, would develop sallowness. A green hat-facing could not be as flattering as a green dress—for the hat would reflect its own color more noticeably, while the dress would reflect in the skin its complement, red, and so give a healthy, ruddy glow. A blue hat-facing would reflect itself, and the blue combining with the pink tone of the skin would give a purple cast, and thus would give a transparent effect which might be very flattering. A blue dress would reflect orange and enliven the complexion. A green-blue would bring out more of the red tones of the orange and so counteract sallowness, while a pure blue would bring out more of the yellow tones and increase sallowness. There is no color kinder to the sallow woman than a soft, grayed green-blue, both in hat and in dress, especially if intensity is low and value medium. It always brings out the red-orange tint.

In choosing color, we may desire one definite color plan, such as a black hat with a black costume, brown with brown, or blue with blue. For the street, this monotone seems most fitting. A woman who was never able to look really smart was forced by circumstances to adopt mourning. She immediately developed smartness and style, not because the somber lack of color was what she needed, but because at last she was not the visualization of a quarreling color arrangement.



The hat may harmonize by its likeness in hue, but give a variant because of the difference in its tone and intensity. One who is not certain of her color sense should beware of too-contrasting color combinations. In harmonies of likeness, she must avoid wearing a hat with a dress so nearly like it in color that it gives the impression of a mistake in matching.

There is one time when a bright-colored hat, especially if it is tiny, is delightful, and that is with a fur coat or one of cloth with a large fur collar. The softness of the shadowy furs blends with the brilliant colors, and the sheen and depth of the furs are thereby enhanced. Needless to say, however, a bright, embroidered hat should not be worn with a raccoon coat. One needs to assimilate the *feeling*, not just the touch of textures, so that those fabrics which denote elegance, refinement, and delicacy are not forced into companionship with those which are hopelessly uncongenial.

A hat should repeat some motif of the costume. It may not be the major idea, but it should have a definite place in the whole harmony and not be merely an isolated note. This can be accomplished in a deft touch of trimming. The hair often repeats the color melody of the costume; and if the hat is sufficiently small to permit the color of the hair to show, it can be of a hue whose brightness or lightness will be an overtone. To illustrate: Let us take a woman with dark red-brown hair in burnished copper tones and with eyes very much the same hue, her skin a deep rich ivory with a faint flush of yellow-rose, her lips Pompeian red. Her dress is very dark blue-green of crêpe de Chine; her necklace of pearls has the same rich tones as her skin; around her shoulders is a Kolinsky fur which repeats the tone of her hair and eyes. On her head, worn so that over brow and ears the hair displays its part in the color ensemble, is a repetition of the color of her mouth—a red, closely-wrapped turban. This is so soft in texture

that its lights and shadows vary from a deep orange rose to wine tones. The turban's red is of the same value as the blue-green dress. In this color plan we have a perfect complementary harmony. Tonal blending of color and high lighting of her skin, through the glow of her pearls, bring out every possible charm by which the woman is glorified.

In recent seasons, metal trimmings were very popular on hats. In the hotel foyer one could not but notice the number of middle-aged women who wore shiny gold over their faces. One wondered what had become of all the kind-looking old-fashioned women. One probably did not realize that it was the metallic texture of their hats which was hardening unpleasantly their erstwhile gentle expressions. These metallic effects, unless most adroitly employed, will cruelly emphasize lines and shadows, emaciate thin faces, and give to the stout a Rabelaisian expression which is not at all alluring. Of course a touch of silver may be used by the gray-haired, but not so much that the face can reflect any of its light.

### *Background and Color*

The rules of Color Effect upon Color should be remembered when one is considering background.

A successful young artist painted the walls of his studio light gray, and while at work on a picture would never permit another picture or even a treasured curio to be visible, because he was so sensitive to the effect of color upon color that he could not gauge what he was doing to his canvas.

The picture which every woman makes is no less affected by the colors which may be near her. A climber thought to establish her place in society by giving a ball. All decorations were in Pompeian red. She appeared, however, in a gown of Madeline rose! Her self-effacement, altho not desired by her, was complete! The canny woman chooses for her home en-

virtuement those colors which set off the colors that she has found to be most becoming. In her own drawing-room she should be as exquisitely framed as to harmony of color and texture as the most priceless portrait. Recently the boxes of the Metropolitan Opera House were redecorated, exclusively under the direction of the individual box-holders. So no longer are they red, which was such a perplexing background, but of various tints and textures which harmonize with the chosen color scheme of the women who are themselves the decorations of the boxes.

Colors chosen for sports or out-of-doors clothes can be brilliant and play up to Nature's lavish employment of green foliage, yellow sand, and blue sky and ocean.

A woman who "came into money" had her home transformed into a gilded gorgeously-colored palace. No woman, especially the Jenny Wren type who was the mistress of this home, or her friends could successfully "play up" to the background. Solitude soon reigned.

#### tone

*Tone* means the ensemble of colors. Beautiful tone means concordant color; ugly tone means discordant color. In sound, one false note will change music to noise, and in color there is a perfect parallel. The more obvious harmonies and contrasts form color tones which, like the more usual intervals of sound, may be instantly appreciated and are entirely satisfying to the primitive and the child mind; but they inevitably pall upon the highly sensitive taste. Incidental notes in music enrich the harmonic structure. Incidental notes in color, unexpected vermilion among purples, or hyacinth insinuating itself into the company of turquoise and jade, bring life and brilliance which do not weary. Sometimes two themes

in color may be worked out together with such skill that they seem but one. Greens and purples fused or playing hide and seek, may well remind us of polyphony. Even complementary colors may forget to be exactly contrapuntal and show marked "feeling." When luminosities and values and intensities are perfectly balanced the whole effect will be gray. The tone will seem dead in this imperfect world. We enjoy the many sides of our existence and revel in variety of temperament. We understand a picture that gives warmth or chill, gaiety or sadness; its tone appeals. It is the exquisite unbalance of relationships that gives individuality and soul. So, in grayed colors harmonizing and contrasting, in darks and lights that can not be exactly measured, in delicate "sharps and flats" of hue, in luminosity lightly unbalanced, we write our symphonies. There in the personal touch, there in the unity of thought and feeling with expression, the hand of a master craftsman will reveal itself.

#### COLOR EFFECT UPON SIZE

White and the warm colors, red, orange, and their intermediates, are aggressive, so that they really seem to come toward one. Anything which is near to us seems to be larger than when seen at a distance. That is why figures clothed in warm colors seem nearer and therefore larger, and figures in cool colors seem farther away and therefore smaller.

Likewise, luminosity increases size. Brilliant textures increase size; shadowy textures decrease size.

*"O That This Too, Too Solid Flesh Would Melt"*

A very large American woman went to a celebrated artist in dress. She was clothed in brilliant red, with many many diamonds. Pantingly and breathlessly, for it was in those dark

ages of tight-lacing, she said, "Mr. Worth, what colors should I wear?" That wonderful connoisseur looked her over for a brief moment and then replied, "My dear madame, when the Creator fashioned the humming-bird and the butterfly, He made them of brilliant colors; but when He created the elephant He made it taupe!"

This does not mean that every stout woman should necessarily choose taupe, but certainly every stout woman should select dark quiet colors. The general rule that intense colors should be used sparingly always, applies particularly to the stout woman's choice of apparel. Her soul may yearn for the gay and bizarre, especially in her sport clothes—but it would be better for her to resort to the proverbial millstone and the sea if she has not sufficient will-power to refrain.

In a recent play, one of our well-known actresses who displays considerable *embonpoint* played the rôle of a generous, big-hearted woman who delights in gay colors and a vulgarly asserted environment. Her clothes are her introduction. In the last act, where every one, even to the butler, is in a jazzing mood, she wears a salmon pink velvet with white lace, the upper part of the costume white, the lower part pink: One may imagine the effect!

### *Eliminating the "Lean and Hungry Look"*

But on the other hand what is necessarily tabu to our buxom sister may lend a charm to her who is emaciated rather than fashionably slender. Softly curved and attractively plump becomes the thin person who calls to her aid the magic of certain colors. She realizes the value of reflected, broken, and refracted lights in rounding out her silhouette. There are many devices she can cunningly employ through a knowledge of color. There must be no deadness or dullness—no black or dark brown. There must be no extreme harshness of



intensity, but soft colors. There must be depth; rich pile fabrics, or layer over layer of soft cobwebby materials, with colors playing hide-and-go-seek among them. For afternoon, there are the light tones; for evening, pastel tints. She may choose for general wear warm, tho not brilliant, hues of certain colors that do not contrast sharply but blend to simulate pleasing textures. We might add to the French idea of black—that no one over thirty or under sixty should wear it—that the thin woman should always avoid black because of the slenderizing effect which it produces.

#### PSYCHOLOGY OF COLOR

Jeritza, luminous, scintillating, all in white, floating out upon an absolutely bare stage on a flood of light, prepares us for her melody of song which without effort sings itself to us. On the stage, colors are deliberately chosen to play on the emotions of the audience. If this psychology were better understood in our daily life, colors could become conducive to happiness rather than to discord.

Many women might relate a story of the metamorphosis of moods in herself and others brought about by the donning of colorful gowns. One may feel Hamlet-like melancholy in sable black, especially if it is unrelieved by any touch of color. Grays may be as depressing as a dense London fog. Brown may force the spirit to the imaginary Atlas-task of carrying about the world.

What is the antidote for depression? Joy! Color!

*Red*, of varying tones, from flesh to deep wines, may re-create an enjoyment of life in the crestfallen. But red is a stimulating color and may be carried to extreme. How subtly an approaching enemy could be vanquished by one's greeting



him—or her—in a bright red costume! A headache or even an attack of nerves might be induced by the violent hue.

*Geranium pink* may change a girl's career. It may give her courage, faith, and belief in the world and joy in her endeavor.

*Pink*, which is etherialized red, represents youth and daintiness. It is the true color of love. The touch of red gives spirit and vitality, and its whiteness gives innocence and youth. "If Juliet were alive to-day, she would wear only pink," says a certain theatrical costume designer.

*Blue*, so like the sky with its vastness, may calm the restless to repose. A blue frock would increase spiritual emotions and induce the recalcitrant one to attend the Sunday morning church service! Blue is the color of respectability. One might be frivolous in a pink frock, but in a blue one—demureness is the mood. Blue is an anodyne and will help the wearer who is tense and suffering from the strain of overwork.

*Yellow*, in a sea of which the Japanese swim and so are a happy people, will bring sunshine and joy. Its gaiety is irresistible.

*Orange*, with its combined influence of red and yellow, may stimulate a group of sad and sorrowful ones to song and mirth. A feeling of kindliness and expansiveness is created by orange, so much so that it is called the spending color. It loosens both the heart strings and the purse strings. Perhaps that is why the Delilahs of history were Titian or orange blondes.

*Green*, a mixture of the yellow of happiness and blue of poise, may give sanity to a rebellious mood. Green, with the coolness of blue and the gaiety of yellow, keeps us on the alert. Experiments with it have shown that it has a mystifying reaction, and, therefore, that it keeps people interested.

*Purple* is a regal shade, composed of red, which means power, and the blue which means control—power under control. We can readily understand why it is the color chosen for kings, and that "Born to the Purple" means a princely character. The color expresses dignity and formality; it speaks of sleeping passions conquered and of suffering gallantly borne. Colors are better than words to obtain effects, so purple, when blue predominates, is imperious; it will say, "Go." If there is more red with a hint of Burgundy, there will be warmth, generosity, and responsiveness, which indicate cordiality.

Light colors seem to belong to youth, dark colors to age, and rich colors to maturity.

#### PLAYING WITH COLOR

Like the Sleeping Princess who could be awakened by the right Prince only, so, in colors, beauty may be asleep until the right touch brings to life all its witchery and charm. One may search and search through silken treasures and never find the one elusive tone the heart is set upon. It is there, but hiding behind the edge of magic waiting for you—if you are the right one to possess it.

Let us experiment a little with color ourselves, and see what magic we can devise based upon some of the principles we have been considering.

Here is a lustrous vermilion satin, too insistent—too red with eagerness to please you. Take a cobweb turquoise chiffon, pose it softly over the vermilion. Is this melting tone the purple you have been longing for? But perhaps it is a certain green you seek. Try this blue chiffon. Throw over it a gossamer yellow. (If you wish a paler green, use a paler yellow.) Or perhaps, again, it is a wonderful brown you want. Red,

yellow, and blue we know, if rightly mixed in paints, can give us brown; but it is you yourself who must experiment until your choice in red, yellow, and blue balances to your ideas.

You can improvise and carry out your knowledge of harmonies. Let your fancy play! You may catch new combinations. You may mimic the red and orange which Nature presents in bitter-sweet, the gray-brown of a pussy-willow with its glimpsing of yellow. Orange flame and geranium over silver, lemon yellow over vivid shimmering green, wax red over Chinese yellow, powder blue over ivory with a bouquet of flowers in ashes-of-roses, gray over gold, brown over amber, silvery green over blue with yellow flowers—what a mirage of lure may be materialized before us!

### *Black*

Now you know why black, practical and convenient as it is, must not be always your choice. In "Chanticler," Ro-stand inspires Patou, the dog, to reply to Chanticler's comment on Blackbird, "Taste, he unmistakably has"—"Ye-e-es! But not much taste! To wear black is too easy a way of having taste; one should have the courage of colors on his wing!"

To the extreme blonde, however, black is more becoming than to any other type.

### *Black and White*

There is a certain stamp of dignity on the union of black and white which bestows real distinction on its wearer. It is most successful for the one who has coal-black hair and eyes—a type which is really definite in value. For the ash-blonde or in-between type, it would be disastrous. Too often the good effect is ruined because, in the black and white combination, too much white is used. A black velvet gown with

white ermine collar is effective, but when cuffs and waist decoration of the same white are used, it becomes less and less attractive; and if the hat is trimmed in white there is a cataclysm. If, with a costume of white, touches of black, such as an all-black hat and black shoes, are worn, there is a very pleasing effect. The black and white combination is pleasing when pearls are used to give the white touch, such as two or three strands about the neck, the bracelet, and the earrings.

### *Colors with White*

Red, yellow, and blue gain luminosity by their nearness to white, and this has a great influence upon the pleasure which comes from the combination. The tints, such as light blue and rose, combine more pleasantly with white than do the middle values of these same colors, because in the latter the contrast is too great. An attractive red costume can be ruined by the addition of a white collar and pure white gloves. Deep *écru* would not have the same effect and would be a transition between the red and the flesh tones. Red placed near to the face is not at all flattering, because it brings out the green tones in the skin. Navy blue and white give the same effect that black and white do, and the rule as to the amount of each color used should be the same as with black and white. Deep yellow, bright green, violet of a light tone, and orange with white are agreeable combinations—al tho some may consider orange and white too brilliant for any occasion except a costume ball.

### *Colors with Black*

The Chinese display judgment and artistry in employing black. This artistry may be applied to costuming with great profit. Black with the primary colors, red or blue, is not disagreeable because there is not the contrast in value which is

produced when combining white with these hues. The deep color tones with black form harmony and not contrast. Blue and black, violet and black can be used only when somber colors are desired. There is a Cathedral-like quality about King's blue with black, somewhat of a contralto tone that is pulsing with depth. Brighter assortments also present pleasing contrasts. A black gown may pass from the funereal to the festive by the magic touch of a little vermilion. Yellow which is combined with black must be brilliant, because black tends to impoverish the yellow while it loses some of its own quality of depth. Shimmering black satin with a very long chain of dull beaten gold shows the effect of black with yellow of middle value—it has a grand and priestly quality.

### *Grays*

A recurring yearly fondness for grays rules some women. What wonder is it when we consider the penchant Nature herself has for grays, muted shades of clouds, of seas shadowed and mysterious, of refreshing cleansing rain, the majestic far-off mountains, hushed city streets where Dawn is playing porter at the doorways, and Twilight with her restful dimness. Since we achieve gray by combining all the primary colors—red, which denotes vitality and therefore life; blue, which suggests calm and poise; yellow, which breathes of youth and happiness—what wonder is it that this maturer color should be expressive of Experience and hold in its deep lights and shadows an air of quiet understanding and knowledge? The hue of gray is marked by a primary color which dominates its composition—we rarely find an absolutely neutral gray. If the dominant color is red, we have the warm tone—a rose tint of pearls, the gray which may be worn by either the gray-haired or the brown-haired one. A blue-gray is somewhat colder; those with blue eyes or those with gray



eyes can wear it equally well if the complexion is clear. For the brown eyes there is cinder-gray—very near the soft tan tone. Cinderella probably made this color her very own. Phantom, and London Smoke are the dark grays which we find in wool fabrics and are veritable gifts of the gods to women who crave distinction!

### *Colors with Gray*

Their proximity to light gray increases the brilliancy of colors, but dark gray decreases this quality. Gray and blue, and gray and violet are pleasingly associated when the values are close. These harmonies are more restful than contrasts. What can express the spiritual quality of a gray-haired woman who has grown old gracefully better than a pearl-gray gown with amethysts, or a deeper gray with sapphires? Burnt orange, yellow gold, apple-green, contrast with dark gray to give it the more youthful qualities of spontaneity and dash because they form arrangements of contrast. Light gray and rose sing a sentimental duet, pretty and shallow.

### *Reds*

Have you ever picked out colors as you motored over country roads? If so, you have noted how sparing Nature is of red. She uses it only for her occasional splashes and her high lights. How mad we should all become in a totally red world! Perhaps that is why the inhabitants of Mars, the red planet, were like the gingham dog and the calico cat, you remember—they "ate each other up!" Here and there we glimpse a woman who with rare courage attempts the unusual and wears vivid red. She may possibly do so with success in a public place, but with much more charm under her own roof-tree. Sometimes, however, in the tumult and shouting of the costume ball, this gay color seems singularly in



place. It is primarily a festival color. The dark brunette, with "hair of gloomy midnight and eyes of bloomy moonshine," may bring to mind some old master's priceless canvas in her raiment of deep, slumberous, vintage claret. Especially alluring is she if this color is enhanced by the texture and depth of velvet, such as woven only by the Lyonesse who for centuries have given to coronation robes such regal splendor.

Red, in the dyer's hands, may catch yellow sunlight and develop copper tones, subtly blended bits of color alchemy. This copper red would be fatal to some, but she who is blest with milk-like skin, eyes of green, and chestnut hair will be vitalized with just such copper red; she would out-Cleopatra the Egyptian queen in her influence of Beauty.

Pink is becoming to most people, more so than any other color; but it is not the color for age except in its most delicate flesh-tone. Strawberry, watermelon, spark (whose flicker it is not hard to guess), rose, holly-berry, withered rose, deep India red, carnelian, blush rose, tapestry red—what endless riches there are in reds, for every type and temperament!

### *Yellows*

There is a yellow for every woman. For the brunette, yellow is definitely suitable; but the blonde should use it with discrimination, for yellow imparts violet to a fair skin. To those skins which are more yellow than orange it imparts white; but this combination is insipid. When the skin is tinted more with orange than with yellow, we can make it rosy by neutralizing the yellow; it produces this effect upon the dark-haired type. There are cold yellows—citron, lemon, and olive—for the fair-skinned brunette. Faint yellows we find for the ash-blondes who have bright flesh tints.

### *Blues*

Navy blue is unfailing—year by year it is chosen by discriminating women who know that it is the most generally becoming of all colors. Its serviceability suggests tailored smartness. In its inconspicuousness it is correct for all occasions. Too, there is a warmer blue, lighter in tone, so blue that it hints of Italian skies and the Bay of Naples, or developed in a deeper tone to suggest the deep Pacific as it breaks on the beach at Waikiki. The blonde will look her blondest in this color, and Miss Brunette with her pink skin can wear it effectively too. Pastel-blue—there are times when this innocent color enhances beauty; but as a rule its appeal is very weak and it should be reserved for the rosebud charm of childhood. Blue-greens, such as Luxor or Blue Lotus—how they reincarnate the charm of Cleopatra! From the blended twilight tones of ancient tapestries have come the inspiration for those clear blue tones which we know as Sistine, Gobelin, and Flemish. Blue of sky, blue of sea, blue of sapphire, blue of children's eyes—all these tones and many more the chemist has imprisoned in the dyes in which commonplace fabrics are transformed.

### *Oranges*

Bright orange seldom suits any one; but once in a while we see a brunette who can wear it because it whitens her skin. It is daring, and must, therefore, be used discriminately. Apricot, which is yellow-orange weakened in intensity and raised to a high value, is a lovely evening tint for the Titian-haired girl. Orange is too brilliant to denote elegance, and, because it lends a bluish tinge to the skin and hair, it is not generally becoming.

Orange fabrics bring to us all the glamour of burnished gold; it may be Florentine, as rich as the wealth-laden ships of Italy, or Mandarin, a gift from China.

### *Greens*

"It is a sign of genius to like green," said Oscar Wilde. We must be developing a race of geniuses, for green is very popular.

The red-haired girl has no better choice of color than green, especially if she is careful to select the same value as her own coloring. The girl with light hair and a fair skin should choose almond or some lighter shade, but the bronze-haired girl may safely wear a Tyrolian green. Green brings a pinker color to the skin and reddens the hair.

Green gowns are contributing their attractive note to the Opera; a distinctive green of turquoise matrix for the languorous maiden with heavy eyes; endless other greens of feldspar, greens of Eucalyptus, Pine-tree, and the Everglades; greens of Faience enamel, and the mesmerizing coolness of a deep green whirlpool.

### *Purples*

This color is used for coronation robes and for robes of ceremony, but it is not generally worn in daily life. Intense purple will make any woman seem old, unless her own color is extremely brilliant. Therefore, it is seldom used except in hats, where it can not be quite so cruel as in gowns. When purple is grayed and unassertive, as in taupe, or lightened in value, as in mauve or heliotrope, it will prove attractive even to those who as a rule are not fond of the color. Orchid, wisteria, lilac, mountain haze, amethyst, these are the colors beloved of all.

Orchid, a red-violet of high value, is becoming to many

and can be safely worn when lavender would be out of the question.

### *Browns*

In every autumn fashion journal, writers announce, "This is the season of brown." It is fitting, for Nature sets the style—as shown in the brown of fur and plumage, of bark and withered leaves, and of wet earth. Observe women and note that most of them have brown hair of some shade, many have brown eyes. Possibilities exist in brown for all women; soft tan, light dust brown, fawn are equally good for the blonde with delicate coloring and the pronounced brunette who has a clear skin.

For general wear, a darker shade, grayer, greener, is becoming to varied types and occasions, rivaling navy blue for solid service. The cleaner's services will not be needed often when this brown is selected, for, tho not somber, it does not readily show soil. Malay brown, with its red-violet cast which adds to its becomingness, gives an air of quiet elegance.

Tête de Nègre, so dark that it is almost black, is attractive because of its depth, and is the only brown which some women can wear.

Nothing is more pathetic than a drab or dark skinned woman dressed in a warm brown. It gives her that faded look of dead leaves.

Cigaret, Havana, Perique, and other tobacco browns; beige, thrush, hazel, all have warm tones. Spicy golden browns, Burma, Punjab, and ginger remind us of Rickey-ticky-tavy, Wee Willie Winkie, and other India associations. One finds romance in even the names of colors!

## THE RIGHT COLORS FOR EVERY WOMAN

After all, what does it profit a woman if all the colors in her costume blend in perfect unison and yet they will have none of her? The color note of the person is the first consideration. "Oh, what an adorable blue costume!"—"Yes, but how sallow it makes you appear!"—"I don't care. I like blue and I'm going to have it." One more self-willed lady gone astray in the matter of clothing because she does not understand that the first law of good taste is to have the color scheme blend with her.

The established and undisputed note is the individual's coloring, and it ought not to be muted in the chord which the whole picture sounds. In viewing the lady's coloring, one must first decide whether or not the colors used in dress are to harmonize or to balance. If she needs to be brightened, there will be no quandary—employ contrast! If she is vivid, she may have either.

One general rule, if followed, may prove more helpful than a list of specific colors to be worn by certain types, since there are many people who do not fit into any one of these types. That rule is: *never let the costume overshadow the wearer*. Color, like any other factor in dress, should be employed to enhance the person wearing it and not be conspicuous in itself.

*Blondes*

"My love is young and fair,  
My love has golden hair—  
And eyes so blue and heart so true  
That none with her compare."

If soft-featured, kindly, with an animated expression, the blonde with a clear skin can wear almost any color, related or



in contrast, of high or low value. However, she should avoid large masses of pure warm color near her face, for they will out-rival her own delicate tints. Tints of an intensity about the same as her own flesh tone will give to the blonde a very ethereal quality. But she who, unfortunately, has a large waist-line must forego the joys of delicate colors and choose black, which, while decreasing her size, will delightfully bring out her blonde coloring.

*Pale Blonde:* skin pale; hair flaxen or light brown; eyes blue, black, brown, gray, or hazel, may use light green, light blue-green, light and dark blue, light red, pink, dark brown, light orange, light tan, blue-gray, light gray, cream white, flesh white, lavender, and shiny black. She should avoid red-purple, purple, red-brown, bright red, dead black, and all strong color.

*Semi-Blonde:* skin imperfect but fair; hair light or medium brown, mouse-colored, or drab; eyes blue, gray, hazel, or light brown, may use medium green, medium and dark blue, medium red, medium blue-green, soft pink, dark brown, blue-gray, cream-white, and shiny black. She should avoid purple, red-purple, dead white, pastel tints, too bright colors, somber color, and warm brown.

*Ruddy Blonde:* skin fair and ruddy; hair brown, mouse-colored, or with golden glints; eyes blue, gray, hazel, or light brown, may use blue, cool brown, green, dark reds, blue-green, grayed orange, beige-tan, pink, dark gray, white, and black. She should avoid yellow, mustard, blue-purple, purple, red-purple, warm brown, and reddish tan.

### *Brunettes*

"Blessed are the dusky-haired, for they shall inherit the rainbow!"

The dusky-haired daughter has called forth many poetical flights of song.



*Pale Brunette:* skin pale olive or clear; hair dark brown or black; eyes brown, dark gray, dark blue, or bright black, may use red, orange, green not too dark; dark blue; dark green; warm brown; light tan; orange, medium and dark; blue-green; dark tan; brownish gray; cream white; dark red-purple, and pink. She should avoid yellow, yellow-green, blue-purple, purple, pastel tints, and black.

*Semi-Brunette:* skin imperfect brunette; hair dark brown or black; eyes dark blue, dark gray, dark brown, or black, may use red, medium and dark; dark blue; dark green; warm brown; light tan; orange, medium and dark; blue-green; dark tan; brownish gray; cream white; dark red-purple, and pink. She should avoid yellow, yellow-green, blue-purple, purple, pastel tints, and black.

*Ruddy Brunette:* skin dark and high colored; hair dark brown or black; eyes dark blue, dark gray, brown, or black, may use very dark red, dark blue, dark green, dark orange, dark cool brown, dark tan, dark gray, cream white, and black. She should avoid all light red, yellow-green, blue-purple, purple, red-purple, warm browns, and pastel tints.

### *Red-Haired*

“All ardors of the flaming dawn are thine,  
Its glammers blended in thy glowing hair!  
And sunset winds within that blowing hair  
Have twined and woven all the sunset's shine.  
And all the quick and kindling heart of wine  
And heat of wit are in thy flowing hair.”

So masterly was the touch of Titian in his reproduction of the red-haired woman that we now speak of the hair—that dark red hair—as “Titian.” His canvases, unequaled for coloring, glow with the Venetian love of color.

Here is the palette from which this flame-haired maiden

may safely choose the colors which will create her artistic personality.

*Pale Red-Haired Type:* skin pale, clear, transparent, white; hair red; eyes blue, black, brown, gray, or hazel, may use green, blue, blue-green, light blue, purple, cool brown, light tan, dark tan, blue-gray, light gray, flesh pink, white, and black. She should avoid red, orange, yellow, yellow-green, red-purple, warm brown, and rose pink.

*Semi-Red-Haired:* skin imperfect, freckled and not much color; hair red; eyes blue, black, gray, brown, or hazel, may use black, dull blue, dull green, blue-green, cool brown, dark tan, light tan, gray, ivory white, cream white, flesh, and shell pink. She may use blue-purple with caution, but she should avoid red, orange, red-purple, dead white, and rose.

*Ruddy Red-Haired Type:* skin highly colored; hair red; eyes blue, black, gray, brown, or hazel, may use black, ivory white, dark blue, medium and dark green, blue-green, cool brown, light tan, blue-gray, and dark-gray. She should avoid red, orange, yellow, yellow-green, purple, red-purple, warm browns, and rose pink.

### *The Composite Type*

This type comprises the average person—one who is not assertive in coloring, one who is lost in the current of the mass, but who, however, still retains distinction of individuality. She is most fortunate of all; for because of her lack of definite color, she can play with colors ad libitum and create of herself what she will. She is neither dark nor fair; her hair is brown, one of a variety of shades; her eyes are blue or gray or green. In America, "the world's great melting-pot," there are many, many women of this type.

*Blonde-Brunette:* The "in-between type"—hair light chestnut or brown; eyes hazel, gray, blue-gray, or brown;

complexion, medium, may use black with trimmings of color, flesh white, dark brown, gray tan, dull, blue-green, gray, lavender, dark red, écru, and pongee tints. She should avoid purple, dark gray, black, and somber color.

### *While the Hair Is Turning Gray*

"I don't object to gray hair; but the turning stage, when it is merely streaked, is maddening!"—So voiced the woman of forty. The specialist interrupted with, "Massage your scalp thoroughly and frequently, keep your hair very clean! Brush it until it shines, and don't worry."

There are certain colors which will soften the shades of gray hair and blend them into a pleasant, indeterminate whole. Then, too, Nature seems to compensate us at this time by giving a new charm to the skin. Give the skin vigilant care, and the reward will be a delicate coloring that will harmonize bewitchingly with the softened tones of the hair.

Black is not kind to a woman at this time of life; if she takes a black satin pillow and holds it behind her head she can see the effect of black on hair, face, and neck. She has the shadow of age.

Colors? Yes; mysterious colors, the colors which were becoming in youth—grayed—red grayed to henna or soft rose; blue to steel-blue; yellow to beige; orange to citron; golden brown to taupe; violet to heliotrope; green to olive—these are artistic expressions of mature women. Pongee shades and yellow and tans are tabu for the woman with hair of "sabled silver."

Mystery—that is the Good Fairy for the woman whose hair is in the transition tones. When her hair becomes pure white she might almost return to the gay color of youth were it not that the grayer pastel tints are more lovely. We always associate with dear old ladies the delicate pale laces to blend

into the harmony of gray hair. Soft scarfs of tulle in delicate amethyst or even pale flesh tone may add a gentle touch of color in keeping with the afterglow of age.

Jewelry must be selected with an eye to harmonious balance, nothing harsh—no yellow gold, but platinum, white gold, or silver. Creamy pearls may be worn or the pale pink ones; delicate corals; amethysts; clear soft amber, if the eyes are brown.

To be well-dressed one's costume must express refinement in color. A tonal blending of hues, with no discordant notes—that produces beauty. It is that very blending into a perfect whole which indicates the "Colonel's Lady." It is lack of harmony which bespeaks poor "Judy O'Grady."

One may have all the beauty of dye-blending artists; she may use all their power to indicate cheer, gladness and mirth, yet withal there must be that real restraint, that dignified reserve which imparts the air of a thoroughbred. "Possibilities are in their hands, no danger daunts and no foe withstands" those who select raiment with an eye to color effects which represent refinement.

Every person is distinctly a color type. The color is decided by hair, eyes, or skin. In some persons the eyes make the strongest appeal; in others, the hair; in a few, the skin. Decide which gives the strongest color note and play up to it. If your eyes are green, don't try to make them blue, but make the most of their unusual lights. If your hair is yellow-gray, play up to it; wear citron or some like tint.

#### SUMMARY

After all is said and done, the whole matter may be boiled down to a few concrete rules. Color should *enhance* personality, and never supersede it. *Temperament* should be consid-

ered as well as the colors of skin, eyes, and hair. A costume should ring of melody; the *blending of tone* in a color chord, a smoothness in transition that leaves an impression of the beauty of the whole composition rather than any one note. The color of the costume more than the design or its texture decides its *rhythm* with environment. Color in jazz time would not harmonize with a symphony occasion.

*Simultaneous contrast*, or the principle of the assertion of a definite color complement and its effect upon other colors, should be considered as carefully as the immediate reflection of the color employed. Hue is not the all-important thing in combining colors; value, intensity, and area distribution should be meticulously considered.

*Pure* and *bright colors* emphasize size, age, and imperfections of the skin. *Light* colors, such as pale blue, rose, apple-green, suggest gaiety and youth; the more *somber* and deeper tones represent dignity and maturity. *Metallic* effects are not kind. Sallow people should avoid all *cold* colors such as greens and blues.

Browns and tans are not good if the complexion is imperfect or inclined to sallowness, or if the eyes lack brilliancy. White should be of cream or pink tint rather than blue white, which is most trying for all except the one with a flawless skin. Prematurely gray women can wear two-tone effects produced by putting color over color or by choosing fabrics in which the brilliant color is the underwoven color. She who possesses a high color, should avoid bright shades, especially red. If one is blest with a clear complexion one can safely use any moderate color. Women with clear but colorless complexions can choose colors calling forth reddish tints—light blue, dark blue, violet, toward red, red browns, gray with a touch of color.

The distinction in dress which proclaims one as possessing

a definite and attractive personality can be attained by first knowing oneself and then dressing to bring out one's known good qualities.

Color is magic, if some of the simple principles which control its scientific use are but mastered.



## CHAPTER II

### DESIGN

**T**HE desire to express beauty is ingrained in every woman. Nature she loves and from nature she has learned the laws with which she has built Art. For nature and its beauty are the work of the Creator, while art and its beauty are the work of mankind. Art is not nature, but its laws are learned from nature—only the application belongs to us.

Design or plan is fundamental to art—it is fundamental to art in dress. In considering the art of dress, it must be remembered that we are dealing with material given us in nature—not only textiles, but the human form. No matter how little dress may seem to have to do with the form beneath, it is always there and always will dominate the design.

### THE IDEAL OF FEMININE BEAUTY

Fashionists idealize the human figure as eight heads in height; so on this scale most style drawings are made and most gowns are planned. But there are so many types of women, many beautiful ones, who do not classify in the Fashionist's ideal group, that we shall consider eight heads as only a standard of measurement, not as an immovable criterion of Beauty. (See Diagram I.) The controlling, commanding part of the figure, the source of wisdom, and the radiation center of force is the head. It is oval in form. The length of the neck is equal to one-third of the length of the head. The width of the neck is about the same as the head at the base of the ears. Shoulders



I. FASHION FIGURE

come at five-sixths of the height of the figure and are three times as wide as the head. The knees are at one-half of the distance from the hips to the floor, or in other words, at one-fourth of the height of the figure. The rib section begins at the shoulders and ends at two-thirds of the height of the figure. The waist line normally is somewhere between the end of the rib section and the hip bones. The bust varies in fullness. It is of superficial form and has nothing to do with bone structure. The elbows come to the waist line and the wrists at one-half the height of the figure. The hands are as long as the face. The feet are as long as the head. The ideal figure has slender bones pleasantly covered with flesh, the joints flexible and delicately made. All proportions of the figure depend upon the proportion of the head. A *long head* multiplied by eight makes a *tall figure*. A *wide head* multiplied by three makes a *broad figure*. An ill-proportioned figure is most easily made beautiful by increasing or diminishing the apparent size of the head. The child's head is larger in proportion to the body, so a mature woman with a large head looks fascinatingly child-like up to a certain age; then she should wear clothes which will decrease the apparent size of the head. A too small head gives an overgrown effect to a figure, also a somewhat masculine appearance because of the increased breadth of shoulders produced by their contrast with the narrow head.

Observe that the proportions given are obvious measurements. The figure defies the mathematician; it can not be measured in a twinkling; it is subtle, and motion makes it even more so. In proportioning the dress to the figure, there should be no clearly recognizable thirds and fourths, and especially no exact halves.

A woman whose proportions are not in accord with the ideal can produce the effect of perfection by knowing how to sit and stand to change the apparent relationships of parts

of the figure, head to shoulders, arms to torso, length of limb, and many others. A seated figure with body inclined slightly forward, hand upon knee, appears to have long arms. A standing figure slightly relaxed seems to be taller when the relaxed knee and foot extend toward the onlooker than when away from him. Shoulders dropped forward and down seem weak and narrow. Arms tight to the body seem short and awkward. In a sitting position, limbs crossed at the knee and drawn backward seem shorter than when relaxed forward or crossed at the ankle. A too stiff position always suggests iron rigidity and weight; a too relaxed position, like a sagging mouth and vacant stare, the witless.

#### PRINCIPLES OF DESIGN

There are two kinds of design, structural and decorative. *Structural design* deals with basic construction. *Decorative design* deals with ornament and the making of the structure more impressive, as painting and carving do in a building. Clothes must embody something of each kind of design. As structural design, they change the figure, correct imperfections, and, in some periods of fashion, almost conceal the figure. As decorative design, they add importance and charm to the most beautiful features of gown and figure.

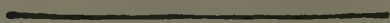
#### *Lines*

The proportions in the curves of a line must be observed. Obvious curves should be avoided; while there must be a reverse to each curve, it should not be obvious.

The straight firm lines of masculine apparel are not so by mere chance. They are there to express those stern virtues that make the man; and every curve, however slight, brings a different connotation. So it is with woman. If she affects

straight hard lines in her dress, she tells the world of her integrity, her will-power, and her regal poise; and she must inevitably live the part. But let those same straight lines be draped loosely of soft materials, fall easily to the figure, and change with each motion of the wearer, and we have that gracious air which is ideally feminine.

The round line unmistakably belongs to the rollicking pleasure-loving soul, and each heavy curve proclaims its



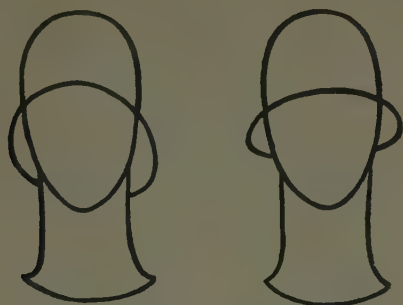
## II. PLEASING AND DISPLEASING LINES

(a) A straight line shows strength. (b) A curved line expresses grace. (c) Heavily rounded lines are voluptuous. (d) Crooked wavering lines indicate indecision and weakness.

wearer as one who chooses above all comfort and material ease. One has only to consider certain Oriental costumes, or the crinoline days of Louis XV.

The quality of wavering lines seems self-evident, yet everywhere one sees the human figure obscured by strange bumps and puckers or hidden under a scrap-heap of stupid

ornament, hair tortured into weird and insane outlines that could seem to have no possible relation to an ordered and a charming mind.



III. UNINTERESTING AND INTERESTING  
CURVES

As for the necessity of attractive proportions, let us consider the line of the brim in a picture hat. (Diagram III.)

### *Form*

In a drawing, lines put together depict forms; in nature, the forms alone exist and the lines are what we imagine we see where the form changes. For example, see the change in the line of a profile as the head is turned. So line and form are inseparably linked together. Most forms are in the round; yet, noting them one phase at a time, we really see them as flat arrangements of light and shadow, line and mass. Therefore it is possible for us to analyze the design of the human figure and its draperies; therefore it is true that each new motion of the figure creates a new design.

The primitive forms are those abstractions, the square and the circle. All others, no matter how truly alive they seem, are but variations. Of these the triangle is the strongest and the egg-shape or oval the most graceful. The human figure is the ultimate combination of form, the oval and tri-



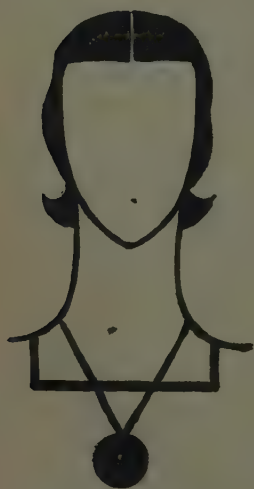
angle predominating. In the feminine figure the oval is more pronounced.

In designing the structure of a dress, any of the variations of form may be superimposed upon the human form and stressed by repeating detail. Adherence to one specific form tends to give a distinct style value. The square coiffures and square hoop-skirts of the Spanish *infantas* of Velasquez's day possess undeniable distinction; the tapering train and tall pointed head-dress of the medieval princess gave her stately and romantic charm, while the myriad curls and billowing flounces of the belle of 1830 were perfection of curves and frivolity.

### *Movement*

Movement leads the eye from one part of the design to another.

*Rhythm* means repetition. Its force is mesmeric in any art, be it music or dancing or architecture or just clothes; and



IV. OPPOSITION

the woman who would bind her audience in a spell and press her point beyond the possibility of dispute will make rhythm serve her. Repetition of long lines for height and dignity, repetition of frills and furbelows for youth and gaiety, repetition of gracious forms or stern ones, all mean rhythms. One must never forget that those rhythms are most effective which are in accord with the spirit of the wearer.

A woman who desired to create the impression of much dignity wore a gown of coin-spotted foulard. Her hat was ornamented with pinwheel cock-

ades and her slippers had round buckles. There was perfection in this consistent repetition, which the beholder instantly sensed; but the spots so surely suggested the clown that she was inevitably pronounced a wit, and her most serious statements were met with laughter. Poor dear! she hated jesting and was covered with confusion.

*Opposition* is another powerful aid to the cunning of the artist. It carries the force of shock. We have it wherever lines come together from diverse angles, or when unlike forms come into juxtaposition. This gives a violent emphasis, very useful in advertising a beauty or an ugliness. Bring an X or V into the cut of the costume and the crossing of the lines will force the attention of the beholder. A pendant ornament on a necklace will for this reason inevitably rivet the eye. A square neck opening opposed to a round chin will do its good or evil work unerringly. (Diagram IV.)

A most charming lady found herself too inconspicuous to receive the attention really due her. She and her mirror held a consultation. They liked the gracious curves of her simply draped gown, they liked her smoothly coifed hair. They considered critically her dainty pumps and small draped turban. Each was exquisite. But something must be changed. Should she wear red slippers? No! The hat?—Yes. She chose a snappy shape and cocked it at a rakish angle. It was of course quite wicked, but her natural dignity carried it well and she made a brilliant sensation. An imitator who lacked clear perception added a similarly rakish hat to an already astonishing costume and only succeeded in making the spectators feel such bewilderment that they were glad to look away.

Rhythm is powerful because it is monotonous and lulls the mind to sleep; opposition, because it startles one awake. Each has its use, but each becomes unbearable if unrelieved, and a too sudden change from rhythm to opposition tends to

be ugly and unsuited to logical design. Therefore we must have *transition*. If a square and circle must be used together, oval forms may gently connect them—better still to have the square rounded at the corners and the circle not so perfect in roundness. A V neck-line and the curves of the human head look better together when the V is curved a bit and reminds one of a U.

A girl who had a street frock made on bouffant lines chose a tricorn hat as its complement. The effect was harsh and uncompromising. She had almost lapsed into despair when an artist suggested a medium-length string of heavy beads. The long slim oval they formed broke up the space of the plain bodice attractively and formed an agreeable transition between the angles of the hat and the curves of the skirt.

### *Unity and Center of Interest*

In planning any work of art, be it a Greek temple, a short story, or a costume, we need fortitude to discard all extraneous material. A work of art is a thought made concrete, and every frill and ornament that is unnecessary to the expression of that thought actually detracts from it. *Unity* means that nothing could be added to and nothing taken away from the design without altering its meaning. Imagine a gown in the throes of creation. It is to make its wearer tall and dark and svelte. One jetted ornament will hold the drapery, but here temptingly at hand are fringes and bandings and flowers! But we shall achieve Art only if we have the courage to hush their coaxing, and cling to the main idea.

Women on our city streets show many examples of ill-assorted, unrelated design. One such—a taffeta frock "trimmed" with circles of frills, a heavy-pointed pendant, square-toed oxfords, light hose, slim chiffon scarf, and trim coq-feathered hat—showed warring elements each demand-

ing attention. Later the same puffy frock appeared with stubby French slippers, and a hat that reminded one of a poke bonnet and framed the most adorable round face and wide eyes. One wondered if the face had been worn with the other costume. Probably; but the clothes had created such a commotion that one hadn't seen it.

Each design must have a *center of interest*, something which holds the eye more firmly than any outgoing line or circling spot. It may be the main ornament of a gown; it may be the white hands of the wearer; it may be her shining head. Without this center of interest the eye grows weary and the mind confused. The idea will not be appreciated.

A sweet faced little lady used to wear a perfect costume—very simple, with a little pattern in hat and scarf that served to frame and add importance to the head. An enthusiastic friend gave her a bag of matching design which was so compelling a decoration that it distracted attention from the face toward itself and actually divided the whole picture in two parts, each demanding the honor of being the more important. No matter how well poised she felt thereafter, the poor little lady always looked sadly distraught.

### *Balance and Proportion*

*Balance* means rest—poise. We need it sometimes in our hectic modern lives more than we realize, and Art should give it to us. The simplest balance is bisymmetrical, the two sides alike. Many costumes are planned thus, but even they prove difficult when the figure turns and the direct front or back view is lost. Here we must have *occult* balance. Occult balance can not be measured, it depends upon feeling. Observation and judgment may help, but one can not be mathematical. Who can say offhand just how much sleeve will balance a train or whether a shorter skirt will mean a large hat

or small? The pose of the figure means so much to a gown that its balance can scarcely be visualized apart from the wearer. Does the lady stand chest forward and shoulders back?—the gown may be thus and so; does she relax the knee, droop the shoulders forward?—the gown will be different; does she use her arms freely? will she play with her fan and make it conspicuous? The cut of a gown would be a simple matter were it not for these considerations.

In the cutting of a gown, a sidewise twist of drapery or slanted pose of ornament will create a necessity for nice adjustments. Yet when such design is really good, it may lend beauty to a figure which is naturally awkward.

A woman of forty whose careless carriage had set her one hip higher than the other, her shoulders askew, and actually left one arm two inches longer than the other, found a heavy drapery over one arm, balanced by a band of fur and slim pointed train, a dream of rare delight. It not only hid her naturally awkward figure but ingeniously coaxed her to move gracefully.

Proportion or *scale* is very nearly related in our minds to balance. We naturally expect certain things to be certain sizes or to have certain proportions when seen with other things. If a figure is large, we expect the hats, shoes, and ornaments to be large, otherwise they seem incongruous. If the figure is small, the opposite is true. This scale sense is so strong that we can not judge size accurately when the relationships are changed. Remember how different Gulliver appeared to the Lilliputians and to the Brobdignagians. Fashion daily alters our scale sense in spite of any determination we may have to the contrary. A hat which last year seemed to fit the head perfectly may, this year, seem of niggard size or perhaps most unwieldy. However, the woman who holds within her consciousness the ideal of natural beauty may better under-



stand the caprices of fashion; and when she follows, it will not be as a slave, but as a comrade.

A woman with large feet and hands finds that very tight-fitting shoes and slim skirts accent the size of foot and ankle, and that tight sleeves ending sharply at the wrist make her hands seem twice the size they should appear. She wears her shoes as large as possible to be well fitting, and sees to it that her skirts always drape loosely about her ankles, especially when she is seated. She likes flowing sleeves, but when tight ones seem obligatory, she finds that they can be fitted to appear tight, while in reality they are loose enough to drop over the hand and make it seem small and delicate.

### *Ornament*

The chief consideration of design is structure—first to create and then to strengthen. Ornament serves the latter purpose only; if once it is used solely for itself, Art is dead. In making a vase the potter may choose to give strength and importance to its swelling curves; he will place his decoration there. If the lip of the vase seems too weak and frail, a mere line incised thereon may change the whole effect. The application to dress is almost too obvious. Should one desire to enlarge hips or bust, pose the decoration there. Should one wish to have height the important theme, let decoration show it. Decoration which reverses the structural “feeling” always has a weakening effect, such as upstanding frills on graceful dragging draperies or trailing plumes on stiff-brimmed hats.

A certain pretty girl could have ruined a fluffy-ruffles costume by wearing a long pointed sautoir, but she had the grace to choose a short triple strand of pearls and save the effect. She added round lines to a round frock.

Just as the ornament of a dress should relate to the structure of that dress, the dress itself should relate to the struc-



ture of the figure. Sleeves that take away the freedom of arms are poor design for any but the helpless parasite, while sleeves that bring out the structure and give play to the arm are themselves most beautiful. Any decoration that gives even a mere appearance of restriction to the figure is to the artist's mind an ugliness. Stiffened skirts and padded bodices may have a certain style value but they have not the beauty of naturalness.

Ornament has three general classes: units, borders, and allover patterns. A *unit* of design may be anything, a bird or beast or wave, a circle or a square. It may be any form, natural or geometric; but it must relate to the whole plan no matter how humble its place may be. Often single units are employed in the decoration of a frock, as in buckles or pendants; in other cases they are repeated to give rhythm to the idea. *Borders* and *allovers* are simply arrangements of units, and their beauty depends upon the pleasant relationship of the units to each other. Let us not forget that, like units of design, they are useless except to serve the purpose for which they were made—to bring out the structure of the gown.

Borders are, of course, lineal in character and must be close enough arrangements of units to actually carry lines. The units must fit so well together that there are no awkward gaps.

A row of round spots, posies they were, ornamenting a party frock had a strange lost look. When leaves and stems were used to connect them and adequately fill the black spaces between, the border became very beautiful and distinguished. It was, however, too heavy-looking for the crêpe of the dress, and a new border of half the size was designed to take its place. The heavy decoration found a happy home on a taffeta bedspread.

*Allover patterns* should have the units arranged in such a

way that the surface is not only pleasant to look upon but remains a surface. Should the decoration alter the appearance of the surface till it seems to be a bunch of real roses, or a picture, or some other unsuitable thing, it will be ruined. A safe rule in which to put one's faith is that the more frequently a design is repeated, the more conventional its units must be. A naturalistic picture may be delightful if seen only once, but after two or three times it is tiresome, and when repeated twenty times it becomes unbearable! A natural animal effect in a fur scarf may be quite piquant, but when a whole coat is made the furs are worked into more conventionalized forms.

A woman almost drove an artist wild by laying a heavy bag on a bunch of roses that were in her lap. When she picked up the bag and moved into a good light, it was evident that her dress material was heaped with embroidered roses to such an extent that it was indeterminable whether she herself was fat or thin, or whether there was any arrangement in her floral offering. She had sat upon some of the roses and crushed them horribly, and the seams of the frock had mangled others past hope. He felt, as he expressed it, that it would be only just and right to hand her over to a murder jury.

Ornament may be made of any material; for instance, embroidery, lace, beads, ribbons, fringe, buttons, printed and stenciled patterns, and, no less so, every fold of drapery.

A simple dress that had no shape at all when reposing upon a coat hanger was exquisitely beautiful when worn, because its folds made so perfect a decoration. When the figure stood straight, the folds fell straight and harmonious. As the figure relaxed slightly, they drew toward the high hip and continued to fall straight on that side while the relaxed knee was beautifully outlined. No other ornament was necessary.

When an applied ornament has been used—say on one hip

—the greatest care must be taken not to create a disharmony by posing the figure so that the folds will draw away from the ornament rather than towards it.

Crinkles, wrinkles, and creases all decorate the materials that they touch—and often disastrously. One sees occasionally a limp frill or drooping godet that has grown more artistic with age, but too many such accidents are far from being in harmony with the design of the whole costume and weaken the effectiveness of the gown.

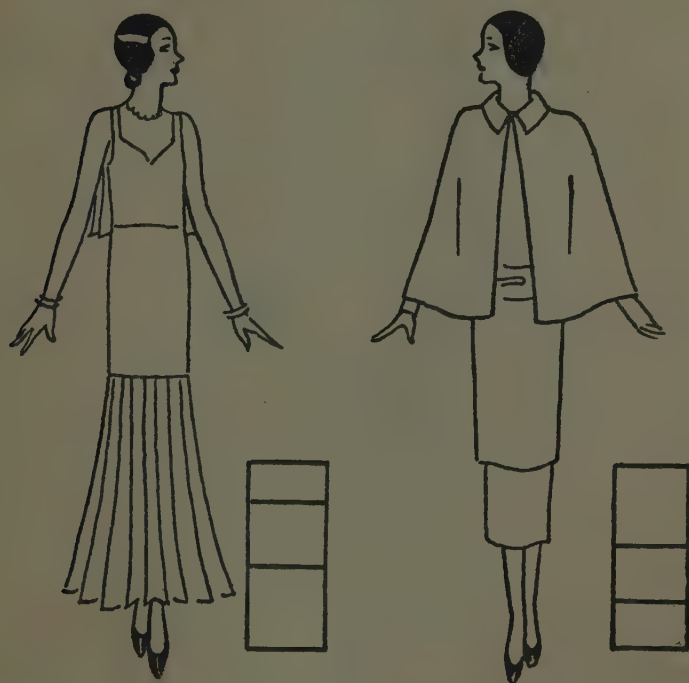
#### OVERCOMING NATURAL DEFICIENCIES BY ILLUSION

We are made in certain molds, born with a trend of character, type of beauty, which we shall never be able to lose utterly; but we may with good craftsmanship create the semblance of our heart's desires. To employ illusion means to apply the principles of design wisely. A myriad of ways the clever brain may devise. A few may be pointed out here.

In a design, a *gradation* or gradual and unbroken movement upward or downward gives an effect of height. Sizes large at bottom and decreasing toward the top, or large at top and decreasing toward the bottom, have this tendency. When the large sizes are at the bottom we have a feeling of stability, and when the small sizes are at the top the feeling is one of lightness. When sizes are arranged variously to please the fancy, the eye becomes so fascinated that the sense of movement is lost and height is decreased. When the figure is roughly divided into three parts and the skirt is the largest area, the waist next largest, and head-dress the smallest, we have steady motion with height and stability. Where such proportions are reversed we have the more sprightly effect. When the waist is very long, and the skirt short, allowing the

feet to appear, where ornament adds further and unequal divisions, we reduce height. [Diagram V (a) and (b).]

Women of childlike proportions (large head and little feet) naturally suggest a gradation from small to large. In



V. (A) EVEN GRADATION

youth this flippant effect may be wholly delightful, but as age approaches and dignity becomes more desirable, the gradation should be reversed as much as possible. Wide spreading skirts and close head-dress will give the needed poise.

A woman with a too small head and too large feet tends to look solid and lugubrious unless great craft is used to dissemble the ways of nature. She learns to pose her feet at an-



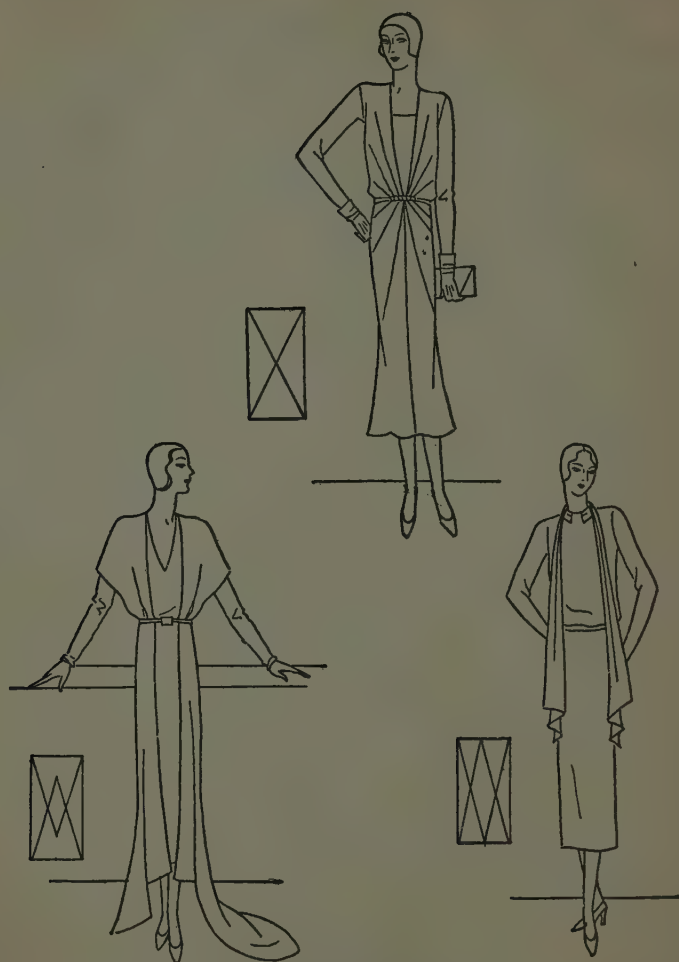
V. (B) BROKEN GRADATION

gles most becoming to them, she wears hats that increase her head size, and since she is usually a tall woman she manages to break up her design in such a way as to attract attention from head and feet to some more fortunate point.

The *radiation* of outgoing lines and circling curves will produce startling effects. Two lines coming together from different angles must meet somewhere. The mind's eye perceives that point even tho it is not actually visible; and such a point becomes perforce part of the design, the point of radiation for lines in the design. If all the lines in a design radiate from a point within the design the effect will be compact and legitimate, but perhaps uninteresting. If there are two centers of radiation—two points of emphasis, the effect will be more delightful and more difficult. The nearer these centers of radiation come together, the smaller the whole design will seem. If the radiation centers are moved apart, the design becomes larger in effect. Should the radiation centers actually be beyond the outlines of the design, those outlines will seem changed and extending beyond the picture. A center of radiation may be pointed out in a costume by the tapering lines of bodice and skirt. V lines of trimming might enhance this violent effect. No matter what outline the whole costume presented, the eye would be held at the radiation center and perceive the effect to be compact—short. If, however, the tapering lines of the skirt pointed to the chin and the tapering lines of the bodice should point to the knees, there would be established two radiation centers. The design would be less compact and some height would be gained. Should the lines of the skirt suggest a point of radiation above the head and the lines of the blouse indicate a radiation point below the feet, the whole design would be loose in effect and the person would appear taller. (Diagram VI.)

The dress that is short, cutting the figure, and that is held





VI. RADIATION CENTERS

close to the figure, not allowing diagonals to add much length, may still have height because the lines of the dress suggest points above the head and below the feet. A woman who emphasizes a waistline with a short straight costume robs herself of height by bringing the radiation points much closer together.

What is true of a radiation point is true of centers of interest formed in other ways. Of course, a good design has only one main center of interest; but there are sometimes lesser centers, and the farther they are apart the looser the construction of the design appears and, therefore, the larger the whole effect may be. For instance, light gloves attracting attention to themselves against an otherwise dark costume give width to the figure; dark hat and shoes with a light costume call attention to height; a startling decoration near the center of the figure would shorten the figure. Each new center of interest that is added to a design tends to complicate it, and no one effect can be regarded without due reference to others. The placing of centers of interest may cause an even gradation of sizes or a broken one.

It is a well recognized trick of vision that where two lines are treated thus



it is impossible to see clearly that they are really of equal length. It is just as true that two women of equal height and similar in proportion may be made to appear very different. Where lines slant out and downward from the head and upward from the feet the figure will seem short, and where lines slant upward and away from the head and downward and away from the feet the effect will be height. One might suggest in the first instance a drooping bell-shaped hat and

round-toed, broad-tongued colonial pumps; in the second a hat of up-flaring lines and long, slim, pointed shoes. This effect is equally evident with arms; a flaring, backward-turned



VII. ILLUSION

cuff will shorten the arm, while a cuff that turns downward will lengthen it. It will be seen that the effect is due to the trend of a radiation from centers of interest—the head and the feet. Centers of interest may be placed closer together and the effect of shortening will be more marked, while the effect of lengthening will not be quite so striking. The appearance of shortness is very obvious where a little round cape is worn, or upturned frills on a skirt. (Diagram VII.)

A very tall girl made a delightful picture in a bloused coat with raglan sleeves cut to the waist-line. Her skirts were narrower than her coat and a trifle longer. Her broad brimmed hat had two quills that curled to the shoulder. A short woman in the same outfit would easily have been mistaken for a decorative barrel!

*Repetition* or rhythm is invaluable in pressing a point. Every time we repeat a form or a line we strengthen our argument. Let a design be made up of rounded forms and it will bespeak comfort and fat living; if it be angles that are insisted upon, the point of energy and vivacity will be made; if delicate oval forms and lines are the theme of the design, gracious poise will be the happy effect.

Wherever we have *opposition* in form or line we have a breaking up of design which tends to make it shorter by entangling the eye within it. Every added button or stitching or pocket helps the broken effect no less than the more noticeable squares, circles, and angles. Opposition, because of its forceful character, is often useful in creating a center of interest.

### Other Illusions

It is interesting to remember that in a triangle the *hypotenuse is longer than the perpendicular*. This fact explains why a wide, flaring skirt or long cape makes its wearer appear taller. This also explains why the small waist-line does not absolutely dwarf a woman, for the small waist is always accompanied by the full and oftentimes very long skirt. The diagonal of that skirt adds height which the very insistent center of interest has reduced. (Diagram VIII.)



VIII. HYPOTENUSE IS LONGER THAN PERPENDICULAR

There is no line like the long diagonal to trick the eye. In seated figures this is very apparent. Free flowing drapery gives height and slimness, while skirts that wrap tightly about the form make it appear short and heavy.

*Scale* relations out of the ordinary will create marked illusions of size. Let a tiny woman sit in a large chair and she will appear doll-like: let her wear an oversized hat and she becomes awkwardly dwarfed: let a large woman surround herself with tiny things and she seems a giantess: let clothes be too large and loose and the wearer seems small: let them be skimped and the wearer seems large.

Last but not least—*like kills like*. A jaunty hat outdoes a saucy nose, just as red overwhelms pink; while a severe and dignified hat may make a regal nose seem insignificant. Hard lines and forms will make those less hard seem quite gentle; while very sweet, soft forms will make other gentle things appear firmer and more poised. Repetition of form emphasizes that form, but overemphasis decreases the value of the original form. (Diagram IX.)

A well-known stage favorite whose heavy face and insignificant nose have always caused her great distress has been



IX. LIKE KILLS LIKE  
The profiles are identical

without sympathy because she wore a perfect antidote—a good-looking hat of well-rounded build perfectly completed by curling coq feathers—and no one realizes her failings. Again, a thin angular girl made herself seem ideally willowy by affecting rather dashing clothes.

#### THE FULL MEANING OF "LINE" INDIVIDUALITY

What tone is to color, line is to dress. Outlines and lines of decoration are but a little thing compared with "line." Line is the ensemble—yet it is more than that, it is almost a spiritual quality. It is the woman herself, her habitual pose, her manner, as much as anything; yet it is with line that fashion plans most insistently. A woman may know all the details of a fashion, but if she has not an eye for line she is like the man who sees not the forest for looking at the trees. The prevailing line is more than the paper pattern—it is an atmosphere. Mode and manner are one. It is the woman who desires to express something in dress and whose magnificent courage will see it through who really achieves good line. A great style creator is one such person. She stresses *individuality*.

Line in dress certainly expresses temperament. For the stolid there is the Chinese type of clothes. No action is set in its design and form, and it is frank and abstract in color. These clothes are without imagination in line and silhouette. They are not usually for the very thin woman.

For the alert and expressive, there are draperies, which make us think of the Winged Victory of Samothrace. Even the straight-line dress is given swing and grace by narrow belts of ribbon, metal, or tasseled silks, which do not stiffly encircle the figure, but by their slant, curve, and swinging-free ends give movement to the costume.





X. SILHOUETTES  
Square and Round

As we are oft told, "line" is the intellectual quality of dress, while color is the emotional quality. Yet, sometimes in costumes of the same color, the line of the one will make one appear practical and didactic, while the line of the other lends an expression of demure sadness or soulful exaltation. Knowing this fact, woman's intuition should be able to evolve and exercise an almost endless gamut, many-sided, many-faceted, of "her infinite variety."

#### CONCRETE APPLICATIONS OF LINE

##### *The Silhouette*

The silhouette is the main essential. It is responsible for first impressions. If one can attain an attractive outline, the design can easily be filled in. The shapeliness and articulation of bone is natural beauty and fortunate is she who has it. Covering of the framework may discover good points and conceal bad ones.

In considering the silhouette, let us look first at the *square*. Clothes which give to the figure the square outline broaden and flatten.

The *round* silhouette is adapted to the very thin, short, or tall person. (Diagram X.)

The *rectangle*, the oblong, straight, narrow silhouette, expresses dignity, stateliness. While the costume on these lines is slenderizing and is suitable to the stout woman of well-balanced proportions, it tends by its severity to push personality into the background.

The *oval* silhouette is for the person blessed with symmetry of form, not large bust and small hips, nor large hips and small bust, and not too plump. This outline is very womanly and attractive because of its appearance of femi-



XI. SILHOUETTES  
Rectangular and Oval



XII. SILHOUETTES  
Triangle and Inverted Triangle

minity. It is not the silhouette chosen for street or business gowns, no matter how becoming it may be. (Diagram XI.)

The *triangle*, the Spanish silhouette, is good for the woman with small flat bust and, possibly, large hips; never for the figure with large bust.

The *inverted triangle* is suited to the woman with large bust and small hips. (Diagram XII.)

The woman who is dress-wise knows the silhouette that

is most becoming to her, and the lines within it which conform to its outline. Through observation she trains herself in dress technique until she knows in an instant just what is best for her in the fashions offered for a season.

With poise and confidence in wearing her wisely chosen clothes she establishes a style which is individual. She takes the guessing from dressing and frees herself from indecision, which is death to smartness.

### THE STOUT WOMAN'S PROBLEM

The problem in clothing stout figures is to emphasize height and to decrease breadth, as all architectural lines of stout figures give an impression of breadth and circumference. The woman who is fat should not try to wear clothes designed for the slender. A size thirty-six dress, just because the dimensions are increased to a size forty-six, does not become a slenderizing dress.

It was the President's-day Reception at the club, and every one was dressed in her best to give dignity to the occasion. A short, stout woman appeared. She entered the room in a way that displayed her consciousness of having *arrived* socially! She had on a black velvet dress, and around the hips were two six-inch taffeta ruffles! The figure was cruelly cut into parts, making it look shorter, and therefore wider, and the taffeta ruffles which stood out from the figure increased the size of the silhouette. The socially-arrived woman did not know how to suggest the desired slender and lissom appearance she coveted, because she had not the simplest knowledge of the effect of space relation in a costume.

In a group of business women, on another occasion, was one who weighed two hundred pounds. "Tell me what is wrong!" she cried. She desired earnestly to create an illusion

of the absence of her too material self; but in her ignorance she had selected clothes which gave just the opposite effect. Her dress had a round neck; she was wearing a medium length strand of huge round beads, giving the effect of many circles on the figure. And every time a curve is repeated, it increases the rotundity of the decorated.



XIII. HOUR-GLASS SILHOUETTE

The stout person should avoid all florid curves. She should abhor round neck lines; circular designs in fabric, as huge roses; large round beads; short strands of beads; round earrings; round-toed shoes with round buckles; large round dots



on veils; round breastpins; many large round buttons; large round wrist watch. The large, circular, bright or beaded handbag should not be carried by the stout woman, for the outlines of the ornament against the figure increase the figure's stoutness. Large, circular cuffs on gauntlet gloves increase the size of the silhouette.

Slenderness is emphasized by the long vertical lines, continued from the top of the head to the point of the toe, by having hat and shoes and hose and gloves to match the costume in color. If shoes and hose and hats match in color, even if the dress does not, the eye will travel from the feet to the head and an appearance of height and, therefore, of slenderness will be created.

The stout person must avoid broken lines, such as blouse and skirt of different colors, hose of contrasting color, hat of unmatching color, short sleeves which end at the elbow on the level with and therefore continuing the waist-line, decorated textiles which increase size by emphasizing it, such as wide or conspicuous stripes, large plaids.

The diagonal carefully used is more effective in giving length of line than the vertical. The stout woman must avoid and flee as from the wrath to come all horizontal effects, such as the use of broad horizontal lines in design and in the pattern of the fabrics used; the use of horizontal lines in all trimmings and decoration, such as broad flat effects in hats, collars, wide cuffs of contrasting material, and ruffles which stand out and increase the silhouette and place the horizontal line of the figure.

The stout woman should never perpetrate an emphasized waist-line. Girdles or narrow sashes with ends reaching to the bottom of the dress, always the color of the gown, are slenderizing. A stout woman with the waist-line drawn in cer-

tainly suggests inartistic discomfort, and she also makes bust and hips appear larger by their contrast in size with the waist.

The stout person must avoid any appearance of being too large for her clothes, such as the effects produced by tight corsets, skirts, sleeves, and tiny hats.

A skirt with broad tucks or stripes of contrasting bright color should be avoided, as the figure is divided by the horizontal lines, producing many sections; the height is thus shortened and the breadth widened. The appearance of the dress is greatly affected by the length of the skirt, which should be regulated to suit the proportions of the figure of the wearer, within limits of the mode. With the raised twentieth-century waist-line, the skirt is longer and there is a better balance of proportions for most figures. A very stout woman can not adopt ultra-short skirts without becoming ridiculous. Draperies from the shoulders give a longer line than draperies from the waist. A skirt which slightly flares and is very long, as the Spanish skirt, gives greater slenderness than the skirt which is tight-fitting all the way down.

Neck-lines are important. They should be governed by the shape of the face as well as by the general figure. A round full face is too much accented by the rounded neck-line. The pointed neck-line is the most slenderizing; it draws attention from the roundness of the face and also gives a lengthening effect to the entire figure. If the bust is large and the waist-line slender the point of the neck-line or vest should end, not at the waist, but at the bust-line, slenderizing the bust by the angle; or points which run up from the waist ending at the bust will decrease its size. If the waist-line is large in proportion to the shoulders and bust, the point tapering to the waist makes it appear narrower, and thus equalizes the proportions of the figure.

If one observes her own shadow, her reflection, her silhouette, she will quickly see the effect of sleeves on the size of the figure. For very stout women, the long Sarah Bernhardt sleeve, however diaphanous or cobwebby, and never tight, is the best. An elbow sleeve divides the arm into short upper and lower, and gives an abbreviated height and a still further spread-out appearance. Raglan and kimono sleeves tend to increase the breadth of the figure. The former give a narrow appearance to the shoulders which increase the size of the bust in contrast. The latter put an unbroken horizontal line on the figure from finger point to finger point—a disastrous spread of wings!

High-colored hose in contrast with dark dress and shoes magnify the width of the instep and ankle and suggest an effect of swollen proportions, augmenting the rest of the stout *tout ensemble*. Stout people should avoid high-heeled shoes, for they appear to give insufficient support for the tremendous weight; grace in walking is made impossible because of the constant twist of the ankles.

Pockets should not be curved or horizontal, but should be either vertical or sloped toward the central vertical line to produce tall or slender effects.

Persistent attention to details, lines, and proportions is the price every stout woman must pay if she wishes to display slighter proportions—that balance which brings out the best qualities of the figure and conceals those not desired. Diagonals from distant points of radiation, deep vertical pleats close together, angles, points, long up-and-down and flowing lines in all details, and an “easy fit” cleverly and consistently carried out can be made to create an illusion of diminished circumference and avoirdupois.

### *How Does the Stout Woman Dress to Look Slender?*

Stout women should see themselves in the broad daylight, in a full length mirror as they are, not as they want to be. Then they must persist faithfully in pursuing the designs and colors which will change the women they are to the women they wish to be.

(A knowledge of optical illusions produced by lines is helpful. The first part of this chapter deals specifically with these.)

The stout woman must exercise determination, strengthened by a keen mind and the will to achieve success in Dress, as in all the other arts which contribute to Life. A well-dressed woman never fails to give joy—and how adored is the woman who knows clothes, and who has the courage to get them and the skill to wear them confidently, asking advice from no one!

The stout woman will find herself in one or more of the following classifications:

Stout, well-proportioned.	Large hands.
Stout, short.	Large waist.
Short-waisted.	Large hips.
Short, full neck.	Skirt problem.
Full bust.	Large limbs.
Round, large shoulders.	Large feet.
Large arms.	

Let us consider each of these phases of the stout woman's problem somewhat in detail:

*Stout, Well-Proportioned*—What's wrong with her? Nothing. You like her. She has wit and saving humor.

If the figure is, tho stout, well-proportioned, the task of dressing is an easy one. The simple emphasis of height will diminish width. There must, however, be no curves, only flatness in effect;

no fluffy ruffles, but a tailored look, well-fitted underthings, impeccable tidiness—never wavering, slouching indefiniteness. Long neck-lines, diagonals, fine pleats (which are repeated vertical lines), points and angles, and an inconspicuous waist-line; long, plain sleeves; exactly correct skirt length, with width sufficient to give freedom—these are the valued details of design for the Juno-like lady.

*Short, Stout*—This figure can be clothed as the tall, stout lady, by laying great stress on perpendiculars.

*Short-Waisted*—Why should she despair? She chooses no evident waist-line, no neck-line that will cut off the length of continued line above the waist; diagonals in the upper part of her dress design, rhythmically graduated flounces at sides of skirt, unbroken panel front and back. Fashion may be kind to her and decree length of limb as the desired design.

*Short, Full Neck*—A repeat gives emphasis. If the face is full and round and the neck short, a perfectly round neck-line will emphasize these qualities because of repetition of design. A sloping, pointed neck-line, high enough in the back to cover the flesh usually overemphasized at the base of the stout woman's neck, is the best for the short, full neck. Collars of any size are tabu—yes, none at all. No heavy furs or ostrich feathers, round-cornered Buster Brown collars or wide berthas, and never chokers or fancy large-figured scarfs. The general figure must be considered as well as the shape of the face—height, width of shoulders, length and width of the neck.

The square neck with insert of white vest is very becoming to the stout woman if the square is not too wide. She may add the pointed line with a strand of beads. She should remember, however, the law of opposition or contrast as applied to emphasis—a square neck-line will emphasize a full, round chin. The asymmetric neck-line is the diagonal line which always illusions slenderness.

*Full Bust*—The use of diagonal lines above the waist-line carries the illusion of greater length and smaller bust width. The narrow diagonally crossed vestee of flesh color will slenderize the bust. The horizontal line across the bust can be broken in many ways. There should never be any bulging, lack of firmness of contour, or tight effect. A well-fitted brassiere is of greatest importance, one



which molds rather than restricts the figure. The full fishu or front frill worn directly in the center of the figure is always avoided by any one except the woman with a flat chest.

*Round, Large Shoulders*—No yokes or horizontal lines should be employed. Kimono sleeves are not good unless the line across the back is broken by vertical tucks or other decoration. A center-back, pointed toward the waist, a continuation of a small well-fitted standing collar, is an effect often seen in fur collars of coats, and it decreases size. A narrow central panel breaks the width of the back effectively. The very large sleeve gives a disastrous spread of wings.

*Large Arm*—If one observes her shadow, her silhouette, she will quickly see the effect of sleeves. For large arms choose a square set-on arm-seye, one which gives the aid of slenderizing angles and permits accommodating fulness of sleeves without bungly shirring. A sleeve should never be too tight. An elbow sleeve may be comfortable, but it makes the large arm appear larger because one sees the effect of the full width with half the length, and the whole figure appears broader because of the contrast of flesh color with the dress.

The sleeves should "carry on" to the hand without flaring cuffs or puffs. When the sleeveless evening dress is worn, the bare arm should be masked with a soft scarf of chiffon or tulle or long sleeves trailing to the floor. One should beware, however, of negligée effects in costumes for public gatherings.

*Large Hands*—There are large hands that are graceful, forceful, and an asset to the possessor.

The sleeve should come down well over the hand—not too tight. A narrow finish of material the color of the skin tone helps to take the curse from large red hands. Gloves should always be an "easy fit" without fancy cuts or stitching. If the gloves match the costume there is no break from shoulder to finger-tips, and this long line gives the effect of slenderness.

*Large Waist*—Why increase the width of the waist by sleeves which are full at the wrist? Let the belt do its good turn. Place it where it will give proportion to the figure. A very narrow shoe-string belt is disastrous, for contrast in sizes gives emphasis to the larger. A fancy wide girdle of a contrasting color screams "Embon-



point!" There should always be an appearance of comfort and freedom—never a nailed-in effect.

*Large Hips*—This type has become almost universal because of much sitting and riding in elevators and automobiles.

There should never be the effect of tightness across the hips. Fulness can be given in subtle ways. A slight blouse effect in the back, over a well-fitted girdle of the same fabric as the dress, will conceal too great size. This figure must always be well corseted in a garment which is comfortable whether the wearer is sitting or standing. It must be fitted by an expert.

*Length of Skirt*—Except for street clothes, hem lines should never be hard, sharp and critically exact. The soft, fluid lines of the costume for formal wear should run out in unexpected ways—points, sash-ends, floating panels, trailing scarfs. With these devices to add to height and conceal too large limbs a shorter skirt is possible, but for the middle-aged woman the skirt's length varies little. She accepts dignity as her charm. There should never be restriction to graceful movement.

*Large Limbs*—When dresses are short by Fashion's decree the stout woman's problem increases. The short dress cuts off height and also fails to cover the limbs, which are sometimes too large for symmetry and beauty. Her hose and shoes should match each other, or the hose should match the dress. Best, of course, is to have the unbroken color line from top to toe. Dark hose which give a sheer black effect are a wise choice for wear with black shoes. Gray hose make the legs appear more slender than the ones of beige and other yellow tones. Sun tan should be dark, toward the grays rather than the yellows. Fancy striped, plaid, and golf-patterned hose should never clothe large limbs. *Never!*

*Large Feet*—The stout woman shuns very high heels, which may give the effect of insufficient support. She chooses, instead of a fancy, decorated shoe, a good plain design with skilled workmanship, a shoe which fits (1) the foot, (2) the costume, (3) the occasion. Plain, inconspicuous shoes are appropriate always—huge glittering buckles, never! Light-colored shoes increase size, especially if they contrast with the costume. Shoes of black, dull leather are the best. A "T" strap narrows the foot.

Skirts which are tight increase the apparent size of feet and

ankles. Decoration at the bottom of the skirt may take the attention away from large feet.

### *Essential Simplicity*

A noted singer was observed night after night. Her voice was gorgeous—quite sufficiently so to demand for her the rapt attention of her audiences—but she was not content with its magic. Let me describe her appearance the first night she stepped out on the concert platform.

She weighed 197 pounds and was five feet four inches tall. Her figure was symmetrical, altho it was large. Her skin had the fineness of texture and the glow which the skin of many stout women has. Nature had been generous to her—a marvelous voice, symmetry of body, radiance of skin, brown hair with natural wave and sheen, chiseled features that were cameo-like.

She wore that night an extra curl which increased the size of her head. Her dress was a sea-green chiffon, cut in a very youthful design. It was embroidered all over with glittering spangles. The sparkles which caught the light reflected manifold enlargements to the figure. All this glitter was not sufficient. Long crystal earrings and a lengthy strand of crystal beads caught up the refrain and amplified it. On her feet were satin slippers in yet another tone of green, abetted in their clamor for attention by huge sparkling buckles. In the much be-ringed hands was held a huge ostrich-feather fan in tones of purple! (My imagination could not conjure up such a picture—it was there!) At nearly every performance the singer had to wait for some time after her entrance for the unrest of her audience to die down so that her voice could be heard.

How many crimes are committed in the name of dress! "Rich, not gaudy," said the devil as he painted his tail green.

Extreme womanliness and—in maturity—"motherliness" are the becoming qualities of the stout woman. Correct posture, the bearing of a queen, perfect grooming, a glowing radiant cleanliness—never, never frowsiness—and the correct placement of avoirdupois by the help of foundation garments which mold but do not squeeze the figure. Contours should be firm and stationary.

Drooping, coy, coquettish or heavy hats are as much to be shunned as the hat which is like a monument or the too small hat which tends to make the face look fuller.

There must be an art that conceals art—no trace of the "means to the end." The final check-up of the stout woman's portrait in a full-length mirror should reveal an ensemble, or unified picture, in which there is no overtrimming, nothing added for obvious effect; every detail anchored with an appearance of belonging; no baubles, no excrescences, no eye-striking colors, but Unity, Restraint, Suavity and Individuality.

#### THE THIN WOMAN'S PROBLEM

The opposite of things true for the stout woman is usually true for the thin woman. The woman who is thin and angular must have an acquisitiveness for gracious curves and must shun all angles. The really lanky woman must conceal all joints; these must be covered as were those of the divine Sarah Bernhardt in her days of thinness. Wrists, elbows, shoulder-blades, neck, thighs can thus be cleverly masked. This means no absence of sleeves, no elbow-length sleeves, no kimono blouses, no "tailored" clothes. There are left, however, many things that can be worn, and the task of illusionment is more simple than that of the woman who must affect slenderness.

In recent styles, the thin woman played in luck, for the

decree—thin chest, flat hips, slender arms—everything suggested slenderness. Sometimes it is true, however, that emaciation and boniness must be transformed by the use of yards and yards of curving materials into rounded slenderness.

We shall suggest those details which will help the too-thin woman to create the illusion of roundness, to disguise hollow cheeks, bony neck, sharp elbow, and angular knees.

The neck-line for the thin woman influences the appearance of the countenance which is the center of attraction of the picture, altho some artists speak comfort to the plain-faced woman by telling her that the face is not so important as the figure. The neck-line which comes close to the neck at its base makes the face appear less pointed than the one which repeats the line of the chin and face. Repetition emphasizes; so the pointed face and chin should not be imitated by a pointed neck-line. Emphasis comes also through direct contrast, so that a perfectly round neck-line calls attention to the cuneiform shape of the face. The bateau or boat neck-line, which has points extending toward the shoulders, does not cover the prominent collar-bone; but if beads are worn or the cord or ribbon to which the sautoir is attached, the thinness is somewhat disguised. In many period costumes we see collar effects, as the Marie de Medici, which are becoming to the thin woman. These can be adopted for occasions at which the more elaborate costume is appropriate. Always the nestling high collar, of soft fur or of the fabric of the dress, gives softness to the line from chin to ears—that line which so clearly sounds the first cry of Age.

Too narrow shoulders can be broadened by yoke effects which only the very slender woman dares to select. The peasant sleeve, shirred to the narrow round yoke and gathered at the wrist into a wide or narrow cuff, also has a broadening effect.

The waist-line can be enlarged by sashes of contrasting color, a band of embroidery at the bottom of a hip-length coat gives width of hip. Proportion, however, must be kept in mind. The hips must not be broadened out of symmetry with the size of the waist and shoulders.

There are pitfalls to be avoided on the costume path, such as perpendicular lines, tight sleeves, or angular lines in sleeves, waist, skirt, and coat; narrow, clinging, close-fitting dresses and coats and strictly tailored garments.

Those friends who pass while illusion awaits are horizontal lines, full sleeves, broken silhouettes, full skirts, broad hats, high crushed collars of fabric or fur, long-haired furs, chokers close about the throat, ruffles, flounces, round yokes, tucks, round or U-neck lines, blouse effects, skirt and costume blouse, yards of billowy lace, draperies, sashes, tiered skirts, bouffant effects, Russian overblouse with bottom trimmed in embroidery or fur, materials with large figures placed closely together.

### *The Medium-sized Woman*

One who wishes to shun mediocrity should not accept with unconcern the fact that she is a "perfect thirty-six, thirty-eight, or forty," but should know that congratulations are not due her until she has given attention to lines which will make her distinctive. Self-satisfaction may lead to drabness and an uninteresting expression in clothes.

### *The Small Woman*

Proportion—he is the Gallant of the small woman. Scale—small things for the small woman. Flat trimmings, if any at all; no fussiness or broken lines, no smothering long-haired abundant furs, no heaviness in fabrics, such as brocades. Utter simplicity, delicateness, exquisiteness.



The small woman must cultivate lightness and grace, if she does not already have the virtue so consistent with her individuality.

#### SOME SECRETS OF HAT-MAGIC

No woman is entirely responsible for her features and form, but all owe to themselves and their friends unremitting efforts to understand good and bad points of dress. Even the plainest, tho she may never resemble a Venus, may at least display that pleasing appearance which is a combination of smartness and trimness from head to toes.

A costume, like a chain, is no stronger than its weakest link.

"No article of wearing apparel has a more diplomatic mission than the hat. If you will observe the people you pass in the street or who sit opposite you in a car you will be surprized to see fifty women who are well gowned for one who is appropriately hatted."—WINTERBURN.

A woman should be a "design." If Nature has failed to give to a woman the desirable asset of Beauty, she often compensates by giving the woman sufficient intelligence to camouflage her homeliness. When a woman decides that certain head-gear will go a long way toward attaining distinction, if not beauty, in her appearance, she will give close attention to these important points:

*Head*—its size, and carriage

*Face*—width, length, and general contour

*Eyes*—color, shape, and placing

*Nose*—size and shape

*Mouth*—size, shape, and color of lips

*Chin*—length and width

*Profile*—rounded or clear-cut

*Ears*—size and position



*Skin*—color and texture

*Neck*—length and width

*Shoulders*—width, square or sloping

*Figure*—height, width, proportions

A hat should primarily seem to *belong* to the wearer. It is the one article of dress of which a woman should "neither a borrower nor a lender be." It should seem to belong to the wearer, not only because it fits her head but because of its suitability to her costume and her temperament. It is not true, logical tho it may seem, that the hat which beautifies the lady will harmonize with the dress that is becoming. They may both be equal to the same pleasant task and yet not be able to endure each other.

Very often the head that wears a certain crown betrays a cruel red streak across the forehead. Cain, the murderer, was branded by such a mark. But there are many cases where women felt like committing murder because of ill-fitting crowns. A gentle, Madonna face can be hoodooed into one which is almost vixenish by the evil spell of a hat. And so, the *crown* of the hat not only decides its becomingness but the comfort of the wearer as well. The width and length of the face should determine the height and width of the crown—and we might add that the crown retaliates by determining new dimensions for the face. Crown and width should never be equal if the face is broad. The round-faced woman demands extra breadth in the crown. The tam-o'-shanter crown, especially if permitted to take its own flat round way, will give even greater width to a plump face. Crowns with lines which meet at a topmost point—like the wedges of a pie—direct the eye to the center of the crown, and so create the illusion of smallness of the head. This is a desirable effect, because our standards are influenced by the Greek idea of beauty which held the small head as the ideal.

The hat that is wide in the *brim* produces the effect of Alice-in-Wonderland's magic potion—shortness. If one is short, she probably wishes to be taller—for it is human nature to desire that of which one is not possessed. If one is tall, she may wish to appear shorter. Now it is quite an easy matter to please both of these women with what one might call "hat-magic." The tall woman should wear the wide brim; the short woman should choose a hat without a brim, or with a very narrow one.

With the progress of elimination of all superfluities in dress and a growing dependence upon *line* and *richness of fabric*, we find the hat in keeping with the general trend. In some future season Dame Fashion may use her woman's prerogative of mental change and proclaim a decree in favor of elaborate trimming. The tiny woman should give this no anxiety, however, for there is a law higher than that of Dame Fashion, and that law is the good sense of the Individual. All that the Individual needs to do is to establish a logical reason for her insubordination to Fashion's dictate. It would be very effective to exhibit a photograph of one who bears upon her head a roof-garden hat, burdened, but not adorned, with three bunches of purple lilacs, a half-dozen pink roses, and two bunches of white grapes. Truly the white woman's burden!

Here are a few practical suggestions for one who feels uncertain as to what she should wear:

A *square* face needs an irregular outline. A straight-line hat may by its very contrast emphasize *irregularity* in a face. The *round-faced* one can wear a straight brim, a sailor, or a standing line such as characterizes the Russian hat or the off-the-face hat. A hard line should be worn only when the fluffy hair arrangement softens the effect upon the face. An *oval* face should be surmounted by a hat with a downward,

irregular but graceful curving line. For a *long, thin* face a shallow hat with curves, no angles, and a close fit to the hair will make the face seem rounder. A stiff-brimmed hat should never be placed over a very slender face unless the wearer wishes to obtain recognition through her appearance of severity and executive ability.

Those who from necessity look out at life from windows framed or unframed, or, in other words, those who wear *spectacles*, may discover that becoming hats are discouragingly hard to find. An off-the-face hat or a hat with the wide brim that forms deep shadows is put aside in favor of the narrower slightly drooping brim which does away with glare but does not overshadow.

When *eyes* are a woman's best feature, she should not hide their brightness, but choose turbans and brimless effects. If she feels that her hollow cheeks or pointed chin need to be softened, she can find many lovely things for that purpose—soft furs, laces, and neck scarfs. If one's eyes are too close together, an illusion of greater width can be given by a hat with slanting lines, or merely by placing the hat on the head in a certain manner. Even a perfectly round turban can be changed in effect by a slight tilt.

A very broad *mouth* can be emphasized too much by a broad, straight-brimmed hat. Color of lips plays an unquestioned part in the color scheme and may unite in tone with the hat to give an interesting touch to the picture.

A cultured and lovable girl found herself unpopular. The trouble lay in her lack of good "hat sense." She was not really homely, but her neck was built like a Grecian column; she had a long *nose*, and was angular in form. She wore her hat at all angles, generally with such an abrupt twist that her nose seemed to project indefinitely. A favorite hat was hexagonal in shape, and the six different points all drew attention

to a seventh point, which was her nose. Overshadowing curves and trimmings correctly placed would have modified her features into a far more harmonious composite. Cyrano de Bergerac "played up" to the amusing characteristics of his nose with great success, but no woman in her present state of dependence on Beauty can afford to do this. She must temper her hat to her nose!

A *receding chin* can be corrected in appearance by a hat's brim which projects beyond the face. The side line should have a curve fitting down closely on the hair in the back. A trimming which, starting from the front, follows in a curve the side line of the hat and curls under the brim at the ear, gives balance to the face. A large and *prominent nose* requires the heaviness of the hat in front, so that the nose does not seem so important. If the chin projects, the back of the hat should be trimmed to balance it. A hat should bring out one's best qualities by emphasizing them and canceling the less attractive ones. This applies not only to the profile view, but from the back, front, or in-between points of vision as well.

Whether or not the *ears* should show depends on their size, placing, and the fashion! There are some women who gain real distinction in their appearance by wearing hats set up sufficiently high on the head for their well-shaped ears to be displayed.

A short woman once received at a public gathering wearing a flat, mushroom hat which played tag with her shoulders, while her friends endeavored in vain to see her face. Had she worn an off-the-face hat, with a slightly angular brim, it would have had—oh, such a different effect!

If one feels that her *shoulders* resemble the village blacksmith, because of their breadth, she should remember that Longfellow's hero "looked the whole world in the face."

However, she will choose wisely a hat whose crown is fairly high and whose brim is but slightly broad to counterbalance the broad hips which usually accompany such shoulders. The thin woman with her oval face, long slender throat, and narrow shoulders, of course could not wear the type of hat the broad-shouldered one requires. The tiny hat would extend her line of slenderness, so a soft medium-sized hat would be her best choice. Distinction would be obtained by continuing in the hat her impression of height, but one should beware of caricaturing one's personality.

If the torso is long and the limbs are short, a large, flat hat would prove a tragedy. As tho Thor, the great Thunder God, had smitten with his huge hammer! But, on the other hand, if a big woman with large face and large head wears a too-small hat, it will look as if it were ready to take flight at any moment. One's clothes should never give an impression of being migratory!

From the verdict, "No large hats for her!" there may be an appeal. A round, large hat is desirable for but a very few. The stout woman should flee from it, for it makes her neck shorter and bigger; the bump of flesh at the back of her neck assumes enlarged proportions; her shoulders become narrower and, by contrast, make her neck, face, and head broader. Yet a big hat, the rotund one says, she must and will have. The problem can be worked out by the process of subtraction from both sides of the equation. We will have less brim, and still obtain the effect of width by making the brim very short in the back. Immediately her neck seems longer and slimmer. Now make the brim shorter in front than on the sides. Remove the trimming from the front, spread it over the back of the crown where the brim formerly was. Now tip the hat a trifle so that we have a diagonal line across the eyes. Behold the difference! Her eyes seem wider apart; the chin becomes



pointed.—*Voila!* It is the witchery of an uneven hat line—as subtle as the irregular hem line which flatters large ankles and feet in the same manner!

The law of scale and related sizes demands that every woman shall wear clothes which are in proportion to her size. Why, then, you say, do certain tall women find it impossible to wear large hats?

The answer no doubt lies in the fact that while the figure is tall, the proportions are such that the large hat exaggerates where it should diminish. A tall woman may have a short torso and neck. In that case the aim would be to equalize the various parts of her figure. A short skirt would make the legs appear shorter; a small hat would make the neck seem longer; and there would be, therefore, greater balance in the design. This challenges the truth of the statement that “a small hat should be worn with a short skirt.” A shortening of the upper part of the figure could be produced by wearing a large hat. Unless the skirt were very long there would be no lack of proportion. Fortunately, perhaps, those who are anxious to look shorter are less numerous than those who desire height and slenderness.

For some, it may seem a far cry from hats to shoes, but they are always within visual distance and should be in the same key—not necessarily the same hue. Monotones in dress, as well as in music, need to be avoided. Shoes vary in the shape of toe, length of vamp, height and shaping of heel, and the materials employed; the trimmings, too—buckle, cut-outs, straps, lacings—play their part; so one can see instantly their analogy to hats. Here we may say that if the hat and shoes are in keeping with the frock they are in harmony with each other.

The way a woman wears her shoes may have an effect upon her general appearance. A woman who wears a very



small turban and long pointed shoes, may walk with toes straight on a line and not break the continuity of her appearance. But let those same long pointed toes slant outward and we experience the feeling of gazing upon one long-stemmed bud in a narrow vase with a large triangular base. The curves and angles do not combine at all and there is an effect of their standard being immovably fastened to the floor—no sense of movement or lightness. If the one who toes out wears round-toed shoes with her small curved hat, the reaction is quite different. Now, put a large hat on the one with a “triangular” base and the effect will be that of balance. Women who have large feet will find that small hats will contrast with the size of their feet and thereby cause them to seem larger.

#### TESTING YOUR DESIGN-ENSEMBLE

Truth lies in a well—and also in a full-length mirror. Barter your spring prospects for bonnets, if you must, but possess that which will help you to get a broader vision. You must “see big things big, and little things little.” Does the hat seem to be walking off with the lady? There is something wrong with your design. It is top-heavy. The hat should be smaller. Does your roundness seem uncannily rounder? Perhaps the huge curve of the sleeve snuggling the huge curve of the hip is the guilty culprit. Does the torso seem to have been elastic and drawn out by some mischievous power? The waist-line has wandered too far down in its path and needs to be converted and directed on an upward course. Do people make a gesture of disgust when they see your back turned to them? Even if you don’t look but run away, you’ll have to see another day the mistakes behind you—hair, waist-lines which make the figure look deformed. One must be a picture all

around, not just a false-front, to succeed in perfecting one's design.

If one accepts her silhouette as the basis of her design, she must study the blessings and maledictions from all angles. Decoration should follow structural lines of the figure and give emphasis where it is required. It should have, or at least appear to have, some function—a row of buttons may add to length of line, but they should have buttonholes to give them an excuse for existing other than just to create an illusion. Nothing that is obvious appeals as does the subtle thing which produces effect without parading the intent. No decoration should begin or end at the place of an articulation of bones, as the wrist, the elbow. Lines of decoration or design always move upward toward the left shoulder, to leave the right arm free, as in Greek drapery.

Clothing should be designed to bring out the good points of the wearer so that *she* is seen first and remembered longest.

### *Orderliness in Design*

The quality of orderliness gives a restful effect and relieves a nervous tension. The lines of clothes should be orderly and should seem to follow a well-thought-out plan. The body, its form and line, is the basis of the plan. A designer of clothes must have a thorough knowledge of anatomy, even in times when fashions are gravitational or flowing, rather than anatomic or form-fitting.

Line, line, line—style, character, charm. Lines classically and consistently put together. Proportion, balance, rhythm. Emphasis, harmony. Discover *your* lines—neck, shoulder, hip, waist, length of skirt. Discover your own proper design—adopt it—use it over and over again. Do you feel right? Have you surety, poise, the feeling of being well-dressed? Individuality?

## CHAPTER III

### WHAT YOU SHOULD KNOW OF FABRICS

ONE may look at fabrics in two ways: Some insist on the close-up or careful examination of materials to ascertain with assurance their real value. For the woman who must dress on a limited income, such observation is most important; in good fabric she finds an efficient means of economy.

Others view fabrics from the angle of perspective. They think chiefly of the effect which can be created by a certain piece of material. They are the ones who accept the "goods the gods provide" without consideration of a possible day of reckoning.

She whose wardrobe shows intelligence as well as pleasing effect has in all probability combined these two methods, and has accomplished thereby something distinctly worth while.

### FACTORS INFLUENCING SELECTION

Some women derive great pleasure from examining and caressing textures. They love to have their senses stirred by the sheen, shadows, sparkle, softness, smoothness. They love to discriminate between different fabrics, as flower lovers choose between the pansy and the orchid, between the "Jac" and the American Beauty. The texture of flower petals, as much as their color and form, appeals, as the fineness of one's skin may be lovelier than the contour or coloring of her face.

Certain fabrics always appeal more to certain temperaments. Mrs. A. chooses chiffons, gauze, tulle, maline, mull,

mousseline de soie, lace, and net; she prefers chiffon velvet to taffeta for her formal dress. She cares little for the brocades, the metallic tissues, shiny satin, moiré, which Mrs. Z. adores. So, in a way, fabrics express personality in the same manner as color and line.

Silhouettes are dependent to a large measure upon the materials chosen for garments. For the tall willowy type, flowing lines are essential. She must choose fabrics which are soft and supple.

Pompadour silks with panniers, satin with curved flounces or the bouffant organdies, taffetas with their stiff bows, all these materials belong to the woman who is neither tall nor short, nor very plump. These fabrics denote a youthful quaintness, but at the same time have somewhat of an acceptance of propriety.

The regal or statuesque person may wear brocades of bright color low in value. These may be woven with designs of gold and silver. She may also wear velvets and the printed silks of barbaric inspiration.

The athletic girl loves tweeds and knitted fabrics, but chooses for evening, crêpe de Chine, a serviceable silk. To the athletic girl, the practical in wearing apparel carries a certain appeal.

Consistency, thy name is not woman. So what one chooses to-day to accord with her temperament may not do at all to-morrow.

Fabric very often disputes one's good taste! A shiny satin dress or one of organdie worn in a business office does not give its wearer any suggestion of efficiency.

Tweed country clothes would never suit the atmosphere of a formal College Tea. A woman who goes on a canoe trip or to a picnic wearing satin sandals and a flowery transparent hat is certainly not in keeping with the mood of the outing.

Upon the return of the picnickers, her wilted hat is probably quite in keeping with her drooping spirits.

Clothes for morning should always possess the characteristics of service—serge, kasha, and similar fabrics are well suited to the shopping day in town; Canton crêpe or some other inconspicuous silk is better for warm mornings.

The fabric rather than the color or design is often the test as to whether or not certain clothes are *ideated* for a particular occasion.

Sufficient Unto Itself is the Rich Fabric. This is a good maxim to follow. If a material is rich and decorative in itself, it certainly would not be enhanced by adding any ornamentation.

Celebrated dressmakers have controlled the products of certain manufacturers so that they may hold the exclusive rights to patterns and weaves. The fabrics themselves rather than their line or trimmings are then emphasized.

Since the passing of hand-made materials we have lost much of our fine sense of appreciation of fabrics. The loom is at best an impersonal machine, yet into the machine-made product has gone such originality of design and vision of color that at once we respect the intelligence which has been behind the plan of the fabric. One often experiences a real joy in beholding certain hand-woven material, whether it be a bit of real lace or some other concrete form of another's expression. We never fail in appreciation of what is finely wrought.

The making of textiles dates back to the very beginning of man's existence. It is probably the oldest domestic art. Long before known history began, men learned to weave. It may have been that by watching the birds as they constructed their nests they obtained their first idea of crossing threads to form fabrics. At different periods they have used



the fibers of flax, hemp, broom leaves, strands of plants, grasses, fibrous coatings, intestines of animals, sheep's wool, goat's hair, and even silver and gold and copper wire. In the warm countries, linen became the most popular, and in cold countries, wool; synthetic fibers in the scientific twentieth century.

Few women take time to test materials by really approved scientific methods. The best stores to-day have buyers of textiles who are specialists in that line and give their knowledge concrete expression in the goods which they have selected. One who buys at a store which has a reputation for reliability and is willing to stand back of its merchandise, may always have confidence in what she buys. It has been said that the late President Wilson, when approaching some undertaking that required exhaustive research, rather than spend the necessary time in detail work, often obtained his information from one who was thoroughly versed in the subject and honest in his opinions. The modern woman is busy and depends much on the knowledge and integrity of an honest merchant. There are such merchants everywhere if she will but look for them.

For those who are interested in textiles, the following pages of this chapter are offered.

#### LINEN

"In purple and fine linen  
My country farm house shines;  
The purple on the lilacs,  
The linen on the lines."

To those who love immaculateness, no fabric has a greater appeal than linen. It is crisp, cool, and fine-looking. One who wears linen breathes an atmosphere of calmness and efficiency.



The first industry of the textile trade was in linen. It existed as early as twenty-six hundred years before Christ. Linen is manufactured from flax, an annual plant which grows almost the world over; but for commercial purposes it is cultivated in only very few countries, principally Belgium, Ireland, Scotland, Austria, France, and Russia. Altho Ireland is the center of the linen manufacturing industry, it can not compare with Belgium in the quality or the amount of its product. Linen grows from a small plant which has pink or bright blue flowers—"Blue were her eyes as the fairy flax." It grows in fields, like wheat, but is not cut like that grain; it is pulled up by the roots, a handful at a time, so as not to break the long fibers.

No flax equals in beauty and fineness that which is *retted* in the river Lys. Retting is a process of rotting to remove wood and to release the fiber of the flax. After the plants are pulled they are tied in bundles and sunk in water (in the river Lys in Belgium, or in the stagnant pools of Ireland). In Russia, the country which produces the greatest quantity of flax—but of a quality rather coarse and inferior—it is left on the fields after being pulled, to be retted by the falling dew and the dampness from the ground. Chemicals may be used for retting, but there is a possibility of their harming the fiber.

The fibers after retting and cleaning are *hackled*. This is a process of combing the fiber with combs of progressively finer teeth, by hand or by machinery, so that it is put in regular order for spinning.

Always, as with reeled silk, long, unbroken filaments are desired. The fibers of the flax used for the finest fabrics can be separated into delicate threads which are freed as much as possible from the waste and tow which are worked and used in the making of coarse cloths. The *spinning* of flax into a

continuous thread costs four times as much as does the spinning of cotton.

*Weaving* of linen is quite as simple as the weaving of cotton, except for the making of damasks, which requires elaborate looms such as the machine perfected by Jacquard for the manufacturing of silk brocades.

Before the linen product is completed, it has to go through processes of bleaching, dressing, pressing, and beetling. These ordeals serve to bring out its beauty. Bleaching was formerly done by spreading the wet cloth on the grass, and repeatedly wetting it when it became dry; such a method is called *crofting*. The process of bleaching is now hastened by the use of chemicals, but often at the expense of the linen's strength, for if the bath in the chemical fluid is too long, the linen is seriously injured. The finest Irish linen is woven from half-bleached yarn which requires from six to twelve months of crofting to bleach white. We can see why chemical bleaching is employed, since delay is thereby eliminated, as well as the necessity of having broad expanses of grass which are essential to crofting. A trip through Ireland reveals fields white with bleaching linen. A combining of the process of chemical bleaching and of crofting lessens the injury to the fabric.

Linens are graded according to the amount of bleaching done—quarter, half, three-quarters, and full bleach. The less bleaching done, the stronger is the linen, but consumers are usually willing to sacrifice durability to appearance and purchase the full-bleached fabrics.

When linen is very stiff and creases easily it contains a *dressing*, a starchy substance which is pressed into the fabric. After the fabric is washed and the dressing removed, the linen proves to be open in weave and rather sleazy. It will lack durability. The starch can be detected if the finger-nail is pressed against a heavily dressed cloth, for the sizing will come

off in flakes. Bluing is added when the linen is washed, to increase the appearance of snowy whiteness. Pieces of the fabric are run through heavy rollers to give an artificial gloss which soon disappears when the fabric is laundered. Besides pressing or calendering there is a process called *beetling*, in which many hammers on a revolving cylinder polish the linen and bring out its luster.

The fineness of linens varies. Linen thread can be spun into the very finest filament, whose strength even then is notable; filmy "thread" lace or gossamer cloth woven from it have been kept for centuries. Linen cloth which has been buried in Egyptian tombs for thousands of years has endured laundering.

With the charm of sheerness, linen combines a luster almost as high as that of silk, a suppleness and an absorbent quality. For handkerchiefs and underclothing, there is nothing daintier than fine linen, especially when it is decorated with the finest hand embroidery and real lace.

Because linen crushes easily and does not take dyes readily, its colors are not fast. For these reasons, colored linens are not so pleasing in dresses as some of the attractive cotton fabrics. But white or cream linen is satisfactory, and there are some weaves called non-crushable linens which remain fresh longer than others. One finds linens, both light and heavy in quality, in white, green, orange, many blues, orchid, brown, peach, and other colors with all-over embroidery in white or black.

All who purchase linen should be able to judge its quality. They should know that the best linen has no dressings or very little sizing. This can be tested by rubbing the fabric in the hands. The round-thread, which is soft, made with round twisted yarn, is better than the flat-thread linen. The number of threads per inch is important from the standpoint of economy. This number may be approximately determined

by putting the fabric under a small microscope, called a "linen tester." A thread from linen material will be hard to break, and the ends will be uneven.

The safest method is to buy linen at a reliable house where the clerk will tell the truth about merchandise. The consumer should remember that a higher price must be asked for a good quality of any fabric than for an inferior grade.

### *Tests for Linen and Cotton*

*Microscopic Test*—First boil out all dressing from the fabric. Put the fabric under a strong microscope. Linen has a longer fiber and a greater sheen. Abrupt changes in the thickness of the fiber will be found owing to the hackling. Cotton fiber is short, the yarn is dull, soft looking, and evenly spun, unless it has been prepared to look like linen.

*Cochineal Test*—Heat a fringed sample in cochineal tincture for fifteen minutes. Remove and rinse in a strong solution of sodium chlorid. Linen turns dull red. Cotton changes very little.

*Oil Test*—Immerse a fringed sample, with dressing removed, in olive oil or glycerin. After squeezing out the excess oil, place against a dark background. Linen becomes transparent, while cotton remains white.

*Tearing Test*—When tearing linen, the sound will be shrill. Cotton of a similar weight will produce a duller sound.

*Ink Test*—Ink dropped on linen passes quickly into the surrounding fibers. With cotton, it lies on top of the fabric.

### SILK

"And silken dalliance in the wardrobe lies"

Silk is no longer considered a luxury, but a necessity. There is no fabric that brings more grace to a woman's figure

than silk, and the women of America are very fond of it, especially for their lingerie; many women wear it exclusively and pride themselves upon their economy. The woman who is clothed throughout with this lovely texture should be continually in a charming mood.

The silk industry was developed some time after that of linen. Tradition has it that a woman originated this delightful textile, and that seems peculiarly appropriate, if true.

Over five thousand years ago the charm-giving quality of silk was discovered by the wife of one of the Emperors of China who thought out the method of reeling silk from the cocoon and of weaving it into cloth. The Empress was deified and is still worshiped by the Chinese at a yearly festival, in which they honor the "Goddess of the Silkworm" with a ceremony called "feeding the worms."

The secret of silk remained in China until two monks, commissioned by Justinian, the Roman Emperor, smuggled out several thousand silkworm eggs in their hollow staffs. Silk cultivation then became the monopoly of Roman royalty, but later spread over Southern Europe. To-day the cultivated silkworm is largely produced in China, Japan, and Italy. Most of the finer silk fabrics are woven from the silk of the cultivated worm; but pongee, which is rough, like Tus-sah silk, is woven from the rougher fiber of the wild silkworm.

The silk industry is steadily growing in America; for it has been proven that the mulberry tree will thrive in California, and where the silkworm's provender flourishes there will it thrive also. Over five hundred thousand acres in California are suited for silk growing. However, considering the large amount of raw silk which is used in manufacture by the United States as one of the most important silk fabric producing countries, cocoon growing in America is not now extensive enough to be appreciable.



Very interesting are the figures in government reports which show the amount of silk necessary to enable our women to be beautifully clad. Over fifty million pounds of raw silk are imported by this country for manufacturing, most of it coming from the Orient. Add to this quantity of American manufactured silk goods, the fabrics which are imported, and we begin to feel that silk must be one of the reasons for woman's charm in costume.

The silks of long ago, largely stiff and heavy brocades, had long life and gave much satisfaction. This was because they were "pure dye," not weighted with tin or iron salts as they sometimes are to-day.

Silk is dyed in the yarn or in the piece, the former method prevailing. The weighting is done before dyeing, since the dye is not affected by the tin salts and it is impossible to obtain a good black in unweighted silk. Before dyeing, most of the silks are boiled to rid them of gum and to cleanse them. In this process the silk loses from eighteen to twenty-two per cent. of its weight, sometimes even more. In order to make up for this loss, a practise of weighting (which is legitimate up to twenty per cent.) has become common. Formerly sugar or other harmless substances were used, but at the present time, tin salts are preferred, with the occasional use of iron for black silks.

*Reeled* silk, or "thread silk," which is the best quality, is the filament which is unwound from the cocoon, the method of removing it requiring delicacy in handling. After the cocoons are soaked in boiling water to loosen the gum, they are immersed in medium hot water. Then all defective cocoons and imperfect fibers are laid to one side, and the remaining ones are reeled off by catching the extremely frail ends of the filaments of four to six cocoons and attaching them to a reel which is then revolved. The silk comes now from the cocoon



in a long smooth thread, which, tho full of gum and stiff, is both shiny and beautiful. Large quantities of reeled silk come to the United States in skeins which are sorted as to color and pressed into books—oblong packages. The manufacturer again sorts the thread in regard to fineness. After ten to twelve hours of soaking in warm water to remove the gum, the silk is dried and wound on bobbins. By the doubling machine the silks from the bobbins are combined, or “thrown,” according to the weight desired. The next process is “spinning.” In this the thread may be twisted in one of three ways to suit the intended use. Tram, or slightly twisted silk, is used for filling; organzine, or tightly twisted, for warp.

*Spun silk* is made from short fibers of rough silk taken from the outside of the cocoons, or from imperfect cocoons, or from those from which the moth has escaped by cutting through; it also comes as waste from the manufacturing processes, or as shoddy, which is clippings from new and old woven silk reduced to a fibrous condition. These various forms of rough silk are all prepared for weaving by the necessary processes of boiling out the gum, then straightening, cutting, combing, and spinning.

The high price of good reeled-silk underwear may prohibit a demand for it, yet it is a good investment. It may be that the buyer has not known how to judge its real value and has been attracted by the cheaper spun-silk garments, which often are not worth buying. It is possible to have a good quality of washable silk, such as *crêpe de Chine* or *glove silk*, made into silk garments which will wear a long time if they are carefully laundered. Some spun silks give comparatively good service. Silk stockings made from spun silk may have enduring qualities if they are not too thin, and especially if garter tops, toes, heels, and soles are of cotton.

Silk sheds the dust and keeps clean, dyes beautifully, and

is light in weight—qualities which combine to make it most desirable for outer garments as well as for lingerie.

The wearing qualities of silk differ. Crêpes are duller in appearance but more enduring than the soft shimmering fabrics. This is because of the twist of the yarn in weaving. In the best silks crêpe effects are produced by yarns which are twisted some to the right, the others to the left, so that the electricity in the fiber makes the opposing yarns crinkle slightly; the crêpe effect is accomplished through the difference in the drawing up of the yarns that are differently twisted. Crêpe effects are not only obtained by this manner of weaving but also by combining silk with cotton and mercerizing the cotton; when dampened the cotton will draw up while the silk does not, and thus a crepon effect is produced. The cotton in the material also gives strength by its weight.

Silks have varieties of finish: the *moire* effect is produced by pressure on the fabric with engraved rollers running unevenly; *panne velvet* is produced by a smooth pressure on velvets; in *printed silks* the design may be stamped on the woven piece, or it may be printed in the warp before weaving. Patterns may also be made on piece-dyed goods by discharging the color with chemicals, as the polka dot design.

Designs for figured silks are obtained from museum studies, new books, operas, snow flakes, constellations, flames, flowers, plants, Oriental rugs, stained glass windows, Arabian Nights tales, China, Egypt, and modern happenings.

One may grow a little weary of plain or printed fabrics and decide to have one of the novelty weaves—not, however, if she must be penny-wise, for the popularity of novelties is transient and each season sees a new leader. The foundation of novelty silks is very often crêpe; and the design is formed by weavings which owe their being to Joseph Marie Jacquard of Lyons, who, after years of poverty and distress, succeeded in

completing in 1801 a magic loom which brought prosperity to the city of Lyons, fame to Jacquard, and untold beauty to women's costuming.

Corded silks, such as poplin, have the cotton or wool enshrouded with the silk, over which the silk warp passes and is held down by the weft or filling. This warp may be weakened under the weight of the cord and subtract from the life of the fabric.

Rayon is sometimes substituted in the weaving of brocades and novelty weaves, the backs of velvets, and in satins and crêpes. These union materials are often stronger than the fabric made entirely of silk which acquired the necessary weight through a chemical filling. The silky appearance of rayon and celanese makes it possible to weave it in combination with silk and yet not be easily detected in the cloth. If too much cotton is present the fabric will soil and crush more quickly than when silk alone is used.

### *Silk Terms*

*Artificial Silk*—Cellulose, wood waste, pulp, and gelatin chemically treated, make a material which has the appearance of silk and often wears very well—but lacks elasticity or strength when wet. To call it "fiber silk" is a misnomer, for it is not silk at all. Manufacturers are now using names which take away the idea of imitation but give the more desirable one of substitute.

*Raw Silk*—A sticky gum covers the thread as it comes from the cocoon. The silk fiber as reeled from the cocoon, held together by the gum, is called *raw* silk. The thread looks solid; it can not be dyed in the skein, but opens up into its fine filaments after dyeing.

*Reeled silk* or thread silk consists of filaments drawn from

the cocoon. When untwisted the fibers can not be separated without breaking.

*Spun silk* is made from waste materials. The necessary short fibers can be drawn apart when they are untwisted.

*Thrown Silk*—Any twisted raw silk, except spun silk, is called thrown silk.

*Tussah*—This is the fiber produced by the wild silkworm, which in its original state is brown, harsh to the touch, and twice as coarse as cultivated silk. It has luster; it is firm and strong. A microscopic examination shows the fibers to be flat rather than round and glossy like the cultivated silk.

Some of the silks used in costuming are:

*Armure* (French, meaning "armor"), which, tho heavy, is soft and has an interesting pebbled surface which is not very shiny—plain or with colored figures. It is used for hats and frocks.

*Bengaline* (after "Bengal") is a fabric similar to poplin, in that weight is added by using a cotton cord covered with silk threads. This material is used, not only for suits and dresses, but also for summer coats.

*Brocade* is a patterned material, often mixed with cotton and, in the richer fabrics, with gold and silver threads. It is used in making hats and entire evening gowns and wraps, as well as for trimmings.

*Canton crêpe* (after the Chinese city) is similar to crêpe de Chine, but it is heavier. Often a cotton warp is substituted for silk. Practical as well as dressy outfits are made from this enduring material.

*Charmeuse* (French, meaning "charming woman") is a satin with a dull surface. Because of its soft pliable quality it is adapted to draped gowns.

*Chiffon* (French, meaning "flimsy"), because of its filmy quality is used for dainty negligées and for evening gowns, in

plain intense and delicate colors, or in dainty floral or set patterns in bold colors; also as foundations for transparent materials, such as net and lace. It is more durable than its softness would indicate, and can be washed if care is used.

*China silk* is used for linings and slips, but its wiriness and intense luster make it less desirable for dresses than crêpe de Chine and other soft fabrics.

*Ciré* (French, meaning "waxed") is the name of a satiny fabric with a great sheen. It is used usually in ribbon for trimming hats and frocks.

*Crape*—This crinkled fabric, which has long regular ridges in somber black or in white, is used only for mourning wear.

*Crêpe de Chine* (French, meaning "crêpe from China") is lustrous and crinkly; because of its medium weight, softness, and washable quality, it is a favorite material for summer frocks and for all underclothing. Printed in small and large patterns, in a wide range of colors, this silk makes summery frocks.

*Crêpe meteor* is a twilled material with a crêpe finish. It is especially lovely for afternoon or dinner dresses.

*Faille* is a corded silk, with a crosswise grain. It is soft and yet has weight, which makes it suitable for hats, suits, coats, and dresses.

*Foulard*—This twill silk, which may be plain or figured with a dull or satiny finish, is especially adapted to summer frocks.

*Gauze*—Overdrapings and veils are made from this material, whose name indicates its character.

*Georgette* crêpe varies in quality, but when good it is very durable, tho crêpe-like and sheer. Its coolness and washable quality make it an ideal fabric for summer frocks, negligées, and blouses, as well as for evening gowns.



*Gloria* is a material of silk mixed with cotton or wool. Because it is closely woven and serviceable it is used for umbrellas.

*Gold cloth* has a silk weft and a metal warp. It is used for foundations for evening gowns and trimmings.

*Gold tissue*, tho similar, is more soft and transparent than gold cloth and is used for draping and trimming.

*Gros de Londres* is a ribbed fabric, soft and fine, and suitable for hats and dresses.

*Grosgrain* silk is well named, for "large grain" describes this stout serviceable silk with cords running crosswise. It is very well adapted to summer coats.

*Habutaye*, as its name indicates, is a Japanese silk; it is smoother and more even than others of the Oriental silks, and is wisely selected for motorcoats. Other "Jap silks," such as *Khaiki*, are used for kimonas, dresses, and scarfs.

*Liberty satin* is soft and pliable and is used for linings and trimmings.

*Louisine* is a shiny serviceable silk which is used for coat linings.

*Madras*, because of its interesting stripes and washable quality, is often selected for sports and morning frocks.

*Marquissette* resembles voile in weave more than it does crêpe, and is a rival to *Georgette* for evening gowns.

*Moiré* (French, meaning "watered") is a ribbed silk with a wave effect. Coats and suits, as well as dresses and trimmings, are made from it. *Moiré Antique* has large waves.

*Mousseline de soie* (French, meaning "muslin of silk") is similar to gauze and has the same uses.

*Mull* is soft and thin and is used for inexpensive evening gowns, both for the complete costume and as a foundation for other materials.



*Ottoman* is adapted to wraps, because it is made heavy by cording.

*Peau de cygne* (French, meaning "skin of swan") is a pebbled, soft, shiny material which is used for dresses and coats.

*Peau de soie* (French, meaning "skin of silk") is cross-ribbed; has a glossy finish; is durable, and is used for coat dresses.

*Paisley*, or *Persian*, is so named because of the Oriental designs that dominate in this figured silk. The soft and lovely colorings often used make flattering schemes for dresses, or brighten somber frocks. Hats are also made from it.

*Plush* is a nap fabric deeper than velvet, and is used for entire coats or for trimmings.

*Pompadour*, known also as *Dresden* silk, is a taffeta decorated with flowers. It is used for linings or for picturesque dance frocks.

*Pongee* is a washable fabric woven of wild silk. It can be had in the natural or dyed colors. Its light weight makes it desirable for children's clothes, women's dresses, and pajamas.

*Poplin* is a corded fabric and is suitable for children's coats as well as for suits and dresses for women.

*Satin* has a shiny surface and a dull back. It may be soft and dainty, or stiff and dignified. Its varieties give it many uses in clothing. *Duchess* is used for dresses and evening wraps; *Messaline* for linings and dresses; *Skinner's* satin is a durable lining for coats; *Washable* satin is used for lingerie, collars, and sports clothes.

*Shantung* is a heavy pongee and has the same uses.

*Silver cloth* is made with a silk weft and a silver warp. Its uses are like those of gold cloth.

*Silver tissue* may be real metal or an imitation. The more expensive are transparent. It is used for evening gowns and for hats.

*Surah* is a twill silk, soft and pliable and adaptable to dresses. It may be dull or shiny, as satin surah.

*Taffeta* is smooth but not satiny, alike on both sides. It may be figured, striped, plaid, or plain, and is used for afternoon dresses. The soft *chiffon* taffeta, which may be had in delicate coloring, plain and changeable, is used for party frocks, especially for girls.

*Tulle* is a fine fluffy material sometimes erroneously called *maline*. It is used for party frocks for girls and for flattering scarfs for older women.

*Velvet* may be all silk or cotton back. Its pile gives a rich effect which is congenial to formal costumes and hats. Soft *chiffon* velvet is especially suited to evening gowns and wraps. *Panne*, or pressed velvet is used for gowns, wraps, and hats. There are many varieties of velvet, each having a name peculiarly suited to its specific purpose. *Mirror* velvet has a pile pressed in different directions and is decorative as trimmings. Velvet *Nacré* (French, meaning "mother-of-pearl") has an iridescent quality effected by combining the one color of the back with another of the pile; it is used for evening gowns, wraps, and especially hats.

*Voile* is an open-meshed, all silk or mixed material which is used for evening dresses.

### *Silk Tests*

Since wisdom in the selection of silks is a valuable aid to the one who believes in economical efficiency, a few tests are given.

#### *Burning Test:*

Pure dye silk, whether fabric or thread, when burned leaves a crispy coal or ash.

Weighting with sugar leaves an ash like burned sugar.

Weighting with iron leaves a soft reddish ash. Weighting with tin leaves a firm black ash, resembling cloth or thread.

*Artificial* silk, because it is made from a cotton or wood fiber, burns like vegetable fiber. In white, true silk will turn yellow if tested with nitric acid; but if artificial, it will not. Artificial silks have a tendency to dissolve or become weakened when *boiled*.

#### *Tests for Mixtures:*

In testing for *silk and wool*, a sample is placed in cold concentrated hydrochloric acid from two to five minutes. Silk dissolves, but the wool is hardly affected.

In testing for *silk and cotton*, a sample is boiled in caustic potash—which should be kept away from hands and clothing. The animal fiber will dissolve, leaving the cotton.

#### FABRICS OF WOOL

"Baa, Baa, Black Sheep,

Have you any wool?"

"Yes, sir; Yes, sir, three bags full.

One for my master, one for his dame,

And one for the little boy who cries in the lane."

There are approximately six hundred and twenty million sheep which furnish wool for clothing and other purposes, yet statistics tell us that there is by no means enough for every little boy who cries in the lane to have what he needs. So we have had to supplement sheep's wool with the hair of goats, llamas, and camels.

To the making of woolen fabrics there is no end. One manufacturing company of America annually makes enough woolen fabrics to extend around the world one and one-half times. It is estimated that there are over thirty-five thousand varieties of woolen fabrics shown each season. In the manu-

facture of this infinite variety are used virgin wool, pulled wool, waste wool, new and old cloth reduced to fiber and called "shoddy," and combinations of wool with cotton and silk. Two-thirds of the wool used in America is raised in the United States, and of the wool production of the world, the United States furnishes one-tenth.

Not only the location where the sheep grows but that part of the sheep where the wool grows and the kind of sheep which furnishes the fleece has much to do with the quality of the fiber. The Lincoln and Leicester sheep have the heaviest fleeces, but the wool of the various Scotch, Welsh, and Devonshire breeds is particularly fine; that of the super South-downs is claimed to be the best produced anywhere. Australia is the largest producer of the best wool.

The finest part of the fleece, so far as softness and evenness of length are concerned, comes from the shoulders and sides of the sheep. The whole fleece of the sheep sticks together when it is removed by a skilful shearer, so that it can be spread out like a bear-skin rug. Bales or bags are made up of the fleece, each tied up separately. The bales or bags weigh from one to five hundred pounds each.

The wool is sorted according to length of fiber, possibly into eight assortments. Just as raw silk contains gum which must be "boiled out," so wool contains a greasy matter, called *yolk*. Yolk keeps the wool from matting except at the ends. The sheep gets very dusty because this greasy substance absorbs dirt, but the coating thus formed protects the under fleece. The *dusting* process must sometimes precede the process of *scouring*. The wool is run through a huge washing machine and scoured thoroughly with warm soapy water until it is as white as snow. It is then dried in a dryer, unless it is to be dyed wet, then subjected to oiling, which is done by spraying with some one or a combination of oils, such as olive-oil

and tallow. This process may be carried on by hand or with machinery.

### *Worsted*s

We find two different processes in wool manufacture: one makes the fiber into *worsted*s, the other turns it into *woolens*. In making *worsted*s the fibers are first carded. This process is carried on by passing the wool between rollers rotating in opposite directions from which project the ends of many small wires. Opening and separating and straightening the fibers through this process leaves the wool in soft strands which are taken off by a huge comb and wound upon a wooden roll into the shape of a large ball.

The next process is *gilling*, the straightening of the fibers. It is again made into a large ball ready for combing. The short stock and nibs are removed and the fibers made more nearly parallel by means of a comb. Two further processes of *gilling* take place, then the fiber is wound into a large ball, named a "finished top."

The dyeing process may be carried on in different ways. It may be done while the wool is wet after scouring, while it is in the top or ball, while it is in the thread or skein, or while in the piece after it is woven. If the wool is to be dyed after scouring, it is given the required shade and then gilled and recombed ready for drawing. The soft untwisted wool, the top, is put through a process, called *drawing*, which usually consists of nine distinct operations, drawing and redrawing until it is twisted into the desired size. This process is also called *roving*. The fiber which has now been twisted is wound on spools. In *spinning*, the thread is reduced in size or twisted together into two, three, or four strands ready for weaving. All imperfections which are apt to show in the finished goods are discovered by careful inspection and the defective threads



are discarded. If the wool is to be dyed in the skein, that process is now followed.

Thread is used in two ways in *weaving*—as *warp*, the thread which runs lengthwise of the cloth, and as *filling*, or *weft*, the thread which runs across the fabric. The cloth is now woven into the desired lengths. Knots, wrongly woven threads, and all other imperfections which are discovered through careful examination are corrected. This is called *burling* or mending. Further scouring and washing to remove oil or any foreign matter is again done to cloth. The process of *fulling* is carried on by running the web through a machine in which the cloth, moistened with a specially prepared soap, is subjected to pounding and very great pressure. This process gives to undressed fabrics the required finish. Different kinds of finish require varied treatments.

The web of cloth is now dyed, thoroughly rinsed, all moisture extracted, and the fabric dried. A machine through which the cloth is run brushes it, thus lifting the long fibers, and shears it, cutting the fibers off to even length. Now another examination for imperfections follows, and those discovered are corrected.

If given real care, so that the quality is satisfactory, worsteds ought to last for many years, because the long-staple, hair-like wool is used. The quality of the raw wool used and the expense involved in making combed yarns causes the high price of many worsteds.

Some better-known worsteds are basket cloth, Bedford cord, challis, cheviot, coatings, cravenette, crêpe, etamine, flannel, gabardine, grenadine, nun's veiling, Panama, pin-stripes, plaid, poplin, serge, shepherd's plaid, skirtings, suiting, tricotine, Poiret twille, piquetine, voile, and whipcord.



*Woolens*

For woolens, the processes of carding, drawing-in, burling, and mending are carried on as for worsteds; but making raw wool into carded yarns for woolens in which fibers cross or are mixed requires fewer processes than the carding and additional combing or gillings required for worsteds. The finishing processes of woolens, like those of worsteds, vary with different fabrics. Some are scoured and cleaned before fulling, some after.

Broadcloth, which is the best-known of the "face cloths," or smoothly finished, is woven about eighty inches wide. It is kept wet with soapy water after it is placed in the fulling cabinet where it is passed over rollers which increase the matting process. When the cloth is the desired thickness and the width of about fifty-four inches it is removed from the shrinking cabinet. It is the finishing rather than the weaving of face cloths which makes them so expensive. The soft, rough-napped surface of some woolens, such as tweed, is attractive and warm, but the smooth surface of broadcloth is often more desired because of its dressiness.

The finishing processes of broadcloth are very interesting. A machine, resembling a lawn-mower in its operating, shears the surface; it is then subjected to steam-lustering, a process of forcing steam through the fabric, brushing and pressing the result into a luster which is much brighter when the wool is good. With poor fabrics a special treatment has to be given to obtain a surface luster which does not endure as a natural one. The best face or finished cloths do not become rough after wear.

Some of the woolens are beaver, bolivia, broadcloth, cashmere, cheviot, chinchilla, coatings, covert, duvet de laine, homespun, polo cloth, tweeds, Venetian, wool ratine, wool

Jersey, Zebeline. In comparison with worsteds, the woolen cloths are softer, more elastic, and the colors are more blended; threads are not so easily distinguishable, and the general effect is duller. This is caused by a difference in the threads which are used in weaving. Novelty effects in fabrics are obtained by the way woolen or worsted yarns are twisted or by the sort of weave. Finishes and dressing affect the final appearance of all fabrics.

It is said that in manufacturing woolen cloth, substitutes for virgin wool equal the amount of the virgin fiber used. These substitutes are generally soft wastes which come from the wool as it goes through the various processes in preparation for being made into cloth. Defective woolen and worsted yarns, old rags collected by the rag-picker, scraps from new garments, constitute what is called hard wastes. All these products came originally from sheep, and often garments made of the worked-over wool give better service than one made of an inferior quality of new wool. The sterilizing process is very thorough in this reclaimed wool, so that one need have no fear in using it. This regenerated wool is generally mixed with new fiber in woolen or carded cloths rather than in worsteds, because the fibers are very short.

Cotton, linen, and silk are mixed with wool in manufacturing certain kinds of cloth. The cotton is mixed with the wool in various ways: Cotton warp with a wool filling is used in the manufacture of brilliantine, alpaca, and mohair; sometimes serges, shepherd's plaid, and the pin-striped materials are woven of cotton warp and wool weft. Sometimes the cotton warp is used, and sometimes cotton yarn is twisted with the wool, as in covert cloth, or all-cotton yarns are woven with all-wool yarns. Cotton and wool are sometimes blended before filling, and, because of the felting quality, the cotton can be easily disguised. Cotton does not hold dye so well as

wool, hence materials of this mixture should be in colors which do not fade quickly.

Wool poplins are made with cotton as well as with silk; altho silk is richer, it may weaken the strength of the fabric. Heavy coatings, such as chinchilla, often have cotton in them. One should avoid the cotton-and-wool fabrics in which groups of cotton yarns appear. The wool will shrink more than the cotton in sponging, pressing, or wetting, giving the surface of the fabrics a wavy effect.

Some of the characteristics of wool which make it desirable as a fabric are: (a) It readily reacts to dyestuffs. When wool is dyed, the color is readily absorbed into the hollow fiber through its central canal and is fixed by definite chemical changes. (b) Deeper, richer, and more enduring colors are obtained in wool than in cotton or linen, because animal fibers are more reactive to dyestuffs. (c) Wool has a natural elasticity, due to the overlapping character of the fibrous layer. Therefore a garment of wool will not wrinkle, as cotton and linen will. (d) The wrinkles in a wool garment will disappear if the garment is hung for a time in the open air. (e) A good quality of worsteds will endure hard service. (f) A garment made of firmly woven cloth will keep its shape well. (g) At the temperature of the body, wool holds moisture, so that cold is not felt even if the clothing is wet. (h) Woolen fabrics which are loosely woven hold air in their elastic fibers, which make them feel warm. (i) Closely woven fabrics keep out cold air.

Tailored suits and tailored dresses have their own fabrics—fine twills, broadcloth, suède cloths, and other pleasing novelties.

Semi-tailored and dressy suits choose fine, light-weight pile fabrics, as well as the twills.

The popular wool for sports wear is flannel in the striking

new high colors. In dark colors, it is always liked for school and business. Checked velours vie with flannels for popular favor.

Plaids for wraps and cape-coats are striking in color combinations. The wraps are simple and the smart fabric makes them most effective.

Wool Canton crêpes, light weight, very serviceable, are excellent for school and campus wear and show colors in high key, with white silk stripe or bar.

If the clothing budget demands real economy, buy the firmly woven worsteds, such as serge, tricotine, or gabardine, for service, and trust to a teazel or sandpaper to keep them from getting shiny. Avoid buying for dresses or suits the loosely woven basket cloths or any similar material where the yarns push on each other. Such a garment will soon pull out of shape, and the yarns will push apart at the seams.

### *Wool Tests*

Wool, when burned, gives off the odor of burnt feathers.

#### *Tests for cotton and wool:*

Animal fibers are weakened if placed in an alkali solution. Simple chemical tests consist of boiling a sample of wool for fifteen minutes in household lye in the proportion of one tablespoon to a cup of water, or boiling for one-half hour in a solution of any common washing powder in the proportions of five tablespoonfuls to a pint of water. The wool will become a gelatinous mass, and if transferred to clear water and rubbed between the fingers, will disappear in the water. Cotton will be left.

In the nitric acid test (for white materials), a sample of the material is fringed and covered with a fifty per cent. solution of nitric acid. Under this test, wool will turn yellow,

while the cotton remains white. Washed with one change of water and then adding ammonia, the yellow will deepen to orange.

*Tests for wool and silk mixtures:*

In the hydrochloric acid tests, a sample is placed for two to five minutes in cold concentrated hydrochloric acid. Silk subjected to this test dissolves, while wool is hardly affected.

### COTTON

The United States produces about two-thirds of all the cotton in the world. Egypt is somewhat of a rival in this industry, but her product is used largely in hosiery, underwear, and the other fancy knit goods.

*The Cotton Plant*

The hollyhock, which occasionally we find in old-fashioned gardens, and the marshmallow, whose pink blossoms grow among the sand wastes of the New Jersey coast, belong to the same plant family as cotton. Mistress Cotton, however, thrives only in warm climates, where she adds to her attractiveness the quality of being "financially independent."

The flower of the cotton is at first a pale yellow, turning into pink, and finally into a deep red. After the blossom falls, a tiny fruit called a *boll* appears, in which the packed seeds are surrounded by the cotton fiber. This boll bursts open when ripe, allowing the cotton to be easily picked.

The best cotton grows on islands off the coast of Georgia and Florida, from which it quite logically takes the name of *Sea Island* cotton. The fiber of Sea Island cotton is about three inches in length, while that which grows in the Uplands of the Carolinas, Georgia, and Alabama is from three-fourths



to seven-eighths of one inch; that of the Gulf sections of Alabama, Mississippi, and Georgia is seven-eighths to one and three-eighths inches in length. Texas cotton fiber ranges in length from one and one-eighth to one and three-eighths inches, and Mississippi bottom cotton is one and one-half inches in length.

Sea Island cotton is to-day considered the aristocrat, and is therefore chosen for the manufacture of the highest grades of cotton cloth, not only in the United States but in other countries as well.

It is interesting to note here that the seeds of the long Egyptian cotton, which is next to the Sea Island cotton in length and quality of fiber, have been planted in the reclaimed, formerly arid, sections of Arizona and California, and their successful growth is prophesied.

This brave little plant has many enemies, however, and the one perhaps most to be feared is the boll-weevil. This insect, which is about a quarter of an inch long, punctures the boll and lays its eggs therein. The larvæ grow and feed on the interior substance of the bolls. The insect, a native of Mexico and South America, crossed the Rio Grande in 1893, and has since spread northward until it seriously threatens the entire cotton industry. Cotton fabrics would be much cheaper if there were no insect enemies. Scientists are diligently seeking a prevention of the annual destruction occasioned by this insect pest.

There has never been a successful machine for picking cotton, so of necessity it is picked by hand. Since the migration northward of the negroes, who were accustomed to do this work, it has become difficult to get the crops harvested at all, and the price of such labor has thereby greatly increased.

Before the invention of Eli Whitney in 1793, the seeds had to be separated from the cotton fiber by hand. But the



machine invented by Mr. Whitney, called a *gin*, can do as much work as several hundred people.

### *Cotton Weaving*

After the seeds are taken out the cotton is packed into bales by powerful presses. These bales weigh about five hundred pounds. When they arrive at the spinning mill the bales are opened and the raw cotton is passed through the blowing-room, where a machine, known as an *opener*, tears and cleans it in preparation for spinning. When the cotton comes out of the opener, it is rolled by a cylinder press into long sheets of snowy white fibers. The sheets are then passed through a machine called a *scrutcher*, so called because "to scrutch" means to beat or roll out. *Card* comes from an Anglo-Saxon word which means to cleave or divide. From the scrutcher the cotton goes to the carding machine, from which it comes out as a *sliver*, a long rope or strand. Several slivers are put together and pass through a drawing machine which makes all the strands uniform in thickness and the fibers parallel. The strands of cotton, carded in huge cylinders after drawing, are wound on bobbins through a process called *slubbing*. The bobbins, of which there may be thousands, are wound with the strands of cotton fiber and are then arranged on machines, called *speeders*, which begin to twist the fibers into yarns.

There still remain processes of bleaching, dyeing, weaving, and the final finishing through which the cotton must pass before it is ready to go into the consumer's hands.

Dyeing in the yarn is more satisfactory than dyeing in the piece. Gingham, chambray, madras, kindergarten cloth, seersucker, and some crêpes are woven from dyed yarns.

There are different kinds of weaving. The simplest is the *tabby* weave—the straight under-and-over process found in such materials as muslin, voile, Panama cloth, and brilliantine.

Variations of the tabby weave are found in the basket and rib or cord weaves, in which groups of two or more filling yarns cross one, two, or more warp yarns. In weaving these fabrics it is impossible not to leave space between the threads. Because of this, the plain weaves are well adapted for summer dresses and underwear.

The *diagonal* is a twill weave which always forms a diagonal line across the fabric, as in serge, whipcord, gabardine, denim, and foulard. The *satín* weave is derived from the twill weave, and if examined closely the diagonal may be distinguished. This weave makes the firmest and most durable fabric.

Sometimes the tabby and twilled weaves are combined, the Jacquard loom making many novelty effects possible.

The finish often changes the appearance of materials which seem much alike when they come from the looms, such as cambric, nainsook, and muslin. Lining materials may be given a gloss by pressing in mucilage or gum. Fabrics, such as mull, may be softened by oil. Clay may be used to give a solid appearance, as in cretonnes. Dressing with hard pressure may give the sheen of silk, as may the burning off of surface fluff. Non-inflammability and a waterproof quality may be given by chemical processes. By removing wax, oil, and mineral salts, cotton may be made to take on the absorbent quality of linen. By calendering, or a squeezing of twill cotton cloth between tight rollers after glycerin dressing has been applied, sateen is produced. This finish is not permanent, however. Caustic soda printed in narrow strips on cotton causes a shrinkage which gives the effect of seersucker. If the whole surface of the fabric is covered with caustic soda and shrinkage prevented, the cotton takes on the silk-like appearance of mercerization. Calendering enhances the effect. If the process

of beetling and hammering is added, an almost permanent gloss is attained.

Lisle, which is often mistaken for silk, is made of combed long staple cotton closely twisted and subjected to a removal of fuzz by gasing.

### *Qualities of Cotton*

We live in a world where cotton contributes something useful from our infancy until old age and death. Throughout life we wear cotton in some form. We live in environments made artistically agreeable by the use of cotton, we sleep in cotton, we travel on cotton, we are sheltered from sun and storm by cotton, we even eat the highly refined products of the once mysterious cotton seed.

Since cotton is so universally useful, what are the qualities which made possible its utilization for thousands of purposes?

Abundance is partly responsible for the great diversity of uses. In 1928 the world output of cotton was approximately five times that of wool; nine times that of flax; sixty times that of rayon; and one hundred and forty times that of silk. Abundance means great economic advantages, for it enables cotton to have a favorable competitive position where cost is a factor.

Cotton has a wide range of usefulness. There is probably no other fiber from which such a variety of products is made—cloth so fine as to be drawn through a finger-ring, so attractive as to be suitable for apparel and decoration, so heavy as to be used for sails, tents, awnings, bagging, and tires, strong enough for the covering of airplane wings, and of great practical value as sheets, table damask, upholstery, towels, and wall-coverings which serve as a base for plaster and paint.

Cotton has natural cleanliness and hygienic qualities which are further enhanced by special after-treatment in

manufacturing. Where scrupulous cleanliness is required in such hygienic fabrics as bandages, dressings, hospital uniforms, etc., cotton is the standard material.

Cotton fabrics are not only inherently clean but also easily laundered. Spots are readily removed and the fabric may be restored to its original freshness in a way which adds to its charm and comfort for wearing apparel. The crisp quality to be found in fine cotton fabrics is one of their distinctive advantages.

Throughout the centuries since the Western World learned of cotton from India and the East, cotton has taken high rank as *an artistic fabric*. When first introduced it was a luxury, and the old Indian cottons were never surpassed in quality or beauty by any other textile.

Skilled craftsmen to-day are designing and producing fine cottons that have a distinct place as fabrics of fashion. These products of the modern loom possess the charm and appeal of style which make them desirable for wearing apparel.

Cotton as a fiber possesses high tenacity and is responsive to treatment which greatly enhances its resistance to wear and strain. It is therefore useful where strength is an important factor.

Cotton is a comfortable fabric. This quality makes it a superior fabric for summer apparel and for clothing in tropical countries.

Fine cottons are so woven that the natural heat of the body may radiate freely and the cooler outside temperatures may reach the body. These fabrics are sheer and light, and therefore comfortable and hygienic. It is also true that cotton can be woven into napped fabrics suitable for blankets and other warmth-giving articles.

Either in its raw or in its finished state cotton may be

## COMPARISON OF TEXTILE FABRICS

	LINEN	COTTON	WOOL	SILK
Source	Fiber of plant	Seed hair of plant	Hair of animal	Inside gland of an insect
Length of fiber	1 ft. to 3 ft.	$\frac{1}{2}$ ft. to 2½ in.	1 in. to 2½ in.	Several 100 ft.
Appearance of thread	Smooth, stiff, end pointed, little luster	Smooth, soft, no luster, pliable	Rough, soft, flexible	Smooth, soft if pure, clings, has strong luster
Appearance of woven material	Absorbs moisture, has a luster, irregular weave	Smooth, soft, pliable, no luster	Rough, soft, flexible	Strong luster, smooth, soft if pure, clings
Strength	Next to silk	Same as wool	Varies greatly	Strongest
Elasticity	Least	Third	Second	First
Warmth	Best heat conductor, coldest	Next to linen	Poorest heat conductor, warmest	Next to wool
Luster	Next to silk	Next to linen; mercerized has luster	Has least luster, except mohair	Highest luster
Behavior toward dye	Next to cotton	Next to silk	Easiest to dye	Next to wool
Bacteria	Carries least	Next to wool	Carries the most	Next to linen
Cost	Next to wool	Cheapest	Next to silk	Most expensive
Wearing	Wears well	Wears well	Wears best	Well, if pure
Test	Tears with a shrill sound	Tears with a dull sound		
Burning test and thread breaking test	Threads break unevenly; scorched end of thread even and compact	Break evenly; scorched end of thread spreads like a paint brush	Odor of burnt feathers. Burns slowly, crisp ash	Odor of burnt feathers, crisp ash in ball at end of thread
General appearance	Irregular weave has a luster; firm weave, a tough leatherly feeling	Smooth, soft; no luster, except mercerized; pliable	Rough, no luster, soft flexible	Clings, soft, strong, luster smooth
Hold to light test for dressing	Same as cotton	See starch or filling between threads		



stored without serious harm from deterioration. This is an important factor in its saleability and durability. It has a further advantage in that it is not subject to the ravages of moths.

Nature in her lavish bounty has destined cotton for a large rôle in the every-day life and commerce of the world. In its centuries of usefulness it has influenced not only agriculture, industry, and commerce, but also the arts and the social and political life of the world. Its myriad uses probably have never been completely comprehended. In all its magic it may rightfully be called the universal fabric. Without it modern life would not have the comforts, the conveniences, the artistry, the necessities, which cotton provides in so many useful ways.

#### RAYON

Rayon is the general term for a new man-made textile, first successfully produced in France in 1884, tho by 1929 the greatest output was coming from the United States. It is therefore much younger than the other four basic textiles, each of which is from two to five thousand years old.

This is a brief account of the processes of the manufacture of rayon: First comes the pulp, obtained either from wool or from cotton linters. The pulp is *soaked* and *pressed*, then shredded, giving the appearance of soap-flakes, after which it is thrown into metal containers for ageing. There follows a complicated chemical process called xanthating, after which the "crumb" is again mixed and blended, put into a solution of caustic soda and water, and again aged while still in solution. The mixture is now in a perfect fluid state—called *vicose*—for producing the final product—rayon. It is filtered to eliminate impurities, all the air bubbles are forced out, and the fluid is then prepared for manufacturing into



threads, and for spinning. The viscose mass is forced in a continuous flow through minute holes about four thousandth of an inch in diameter, and comes out into a large tank of acid. This causes the liquid wood—coming through the tiny holes—to jell or harden into fine filaments, which are now spun. Now the newly made rayon fiber, coming out of the acid bath, is wound on bobbins. It is then washed and dried, put through a twisting procedure, and variously finished by bleaching and processing. Thus we have rayon yarn or thread, a fine, silky product of wood or waste cotton fibers, created by seventeen distinct treatments—a wonderful result of intelligence and labor!

Rayon is not an imitation silk. It is a fabric made from cellulose, the chief ingredient of the tiny walls surrounding all cells making up the body of vegetable life—that is, of trees and plants.

Rayon fabrics vary from voile, georgette, satin, transparent velvet, gingham, moiré, piqué, to an infinite number of rayon and wool novelty fabrics.

The manufacturers claim for rayon that it gives long service, launders well, takes colors well, and is beautiful.

#### CELANESE

At present celanese yarn is made by what is generally known as the acetate process. The substance from which it is made is cellulose acetate, ancestor of cellulose—being a combination of cellulose with acetic acid.

Altho the actual manufacture of the finished celanese yarn is necessarily a somewhat involved process, a brief summary of the steps important to the textile student can be set down.

Cellulose, obtained from cotton linters, is treated with

acetic anhydrid in the presence of a catalytic agent, usually sulfuric acid. The result is cellulose acetate; and after the desired solubility and other characteristics have been obtained, the cellulose acetate is precipitated by the addition of water and washed until all free acids are removed. It is then carefully dried. It is usually in the form of a white, fibrous substance.

This fibrous acetate is then dissolved in a suitable solvent, usually containing acetone, in the proportion necessary to give the resulting spinning solution the desired characteristics. The spinning solution is then forced through tiny orifices into an air chamber which evaporates the volatile solvent present, and solidifies the delicate filaments. These gossamer filaments are then twisted into the yarn, which, when wound in whatever manner desired, is immediately ready for commercial use. Celanese is manufactured under patents and secret processes covering all steps from the raw materials to the finished product, including manufacture and application of dyestuffs and dyeing and finishing methods.

Celanese yarn is unique and different, in its chemical and physical properties, from any other fiber, natural or synthetic. It is not a substitute for or an imitation of anything. The brief description of its manufacture given above naturally precludes any assumption that celanese is either silk, wool, cotton or linen.

Claims made by the manufacturer are:

Celanese fabrics wear extremely well. This is due to the smooth nature of the yarn, which reduces frictional wear, and to the fact that celanese yarn has inherently a great deal of stretch, which permits the application of considerable strain before breaking.

Celanese fabrics wash perfectly and lose little of their strength when wet. The more one washes celanese fabrics, the softer and more beautiful in touch and other qualities they become. Colors,

both printed and plain, are not only fast to washing but of excellent light fastness.

Celanese fabrics dry surprizingly quickly, because the water is not retained within the fiber but lies to a certain extent on the surface and therefore evaporates quickly instead of having to dry out from the interior. Neither does foreign matter penetrate *into* celanese yarns; therefore any stains can easily be removed by washing.

If it is desired to dry-clean celanese fabrics, it will be found that dry-cleaning is thoroughly practical and gives a freshness and beauty.

Celanese yarns make fabrics which have high electrical and heat insulating properties. This is due to the fact that they do not retain humidity. The normal amount of humidity retained is below five per cent. Because of their insulating properties, these fabrics keep the body at an even temperature; they are cool in warm weather and warm in cold weather. Because of their chemical nature, they are not rotted by perspiration or uric acid.

Celanese cloths are not food for mold, bacteria or insect life; therefore, even if they are packed away wet in a hot humid atmosphere, they do not mildew, mold or rot. For drapery purposes they are ideal, as moths and other fabric-destroying insects do not attack them.

Celanese does not swell during immersion in sea water. The result is that the interstices between the yarns in Celanese fabrics do not close up when immersed in sea water and therefore the health-giving ultra-violet rays of the sun penetrate. This property, coupled with the quick-drying and other favorable qualities, make them ideal for bathing-suit purposes.

Fabrics made of Celanese yarn do not shrink and do not stretch.

It is the basic chemical which allows the dyer to produce results of such beautiful and brilliant fire in coloring Celanese fabrics by plain dyeing or printing. And because the dye is reflected to the eye right out of the heart of the fiber, instead of merely from the surface, the colors have a remarkably rich fullness.

The chemical nature of Celanese yarn makes possible many finishing processes, which can be used to give beautiful and different appearances to Celanese fabrics. Celanese cloths can be produced

in finishes which vary in luster from a dull soft eggshell finish to a very high glossy surface.

Celanese yarn is woven and knitted into many fine fabrics, made either entirely of Celanese, or combined with silk, wool, or cotton, producing a wide variety of beautiful textures.

## CHAPTER IV

### WHAT TO CHOOSE IN LACES AND FURS

#### LACE

"Wisdom with periwigs, with cassocks grace;  
Courage and swords, gentility with lace."

—CONNOISSEUR.

OLD lace brings to one's mind associations of many things that are tender, romantic, and beautiful. The word itself has a gentle sound, suggestive of delicate fingers, soft throats, and the beloved women long since dead who created and wore the fairy-like fabric. Many of us have in our possession bits of rare and delicate laces which have been treasured from generation to generation. How strange it seems that such ethereal tissue can so long survive when the men and women whom it once adorned are now but fading memories.

Historians tell us that Italy was the first home of lace-making. It may have had an Eastern origin, but antiquarians have sought in vain to learn something authentic about it; certain characteristics in different laces suggest many different countries. It was not until the sixteenth century, however, that lace-making became a lay industry.

Catherine de Medici set the fashion for lace in France; Colbert, Louis XIV's prime minister, said, "Fashions should be to France what the mines of Peru were to Spain." He believed that French lace could be made a satisfactory item of trade. Tho the Puritans of England frowned on lace, it is interesting to note that when Cromwell's body lay in state, it

was draped with the most splendid of Flemish point. In the reign of Charles II of England, lace was worn in profusion. When William and Mary were ruling, the queen's lace bill for one year was nine thousand five hundred and ninety dollars. Marie Antoinette made lace very popular in France, and during the French Revolution many lace-makers were guillotined because of their association with aristocratic dress. In 1840, there was a rage for Chantilly black lace shawls. The Empress Eugénie made black lace popular, and well-dressed Parisians, Londoners, and Americans all adopted the custom.

At first, after the introduction of machine-made lace, just the net base was manufactured and upon this were laid designs of flower and foliage in appliqué. (Queen Victoria's wedding-dress was of Honiton with a machine-made net.)

It may be of interest to know some of the names of the laces and the origin of these name.

### *Hand-Made Laces*

In hand-made lace, the two principal classes are needle-point and bobbin, or pillow lace. The latter name is unfortunate because hand-made lace of all kinds is supported on a pillow, no matter if the maker uses her needle, plies the bobbins, or simply knots the thread with her fingers.

In *Point Lace* loose threads are laid upon previously drawn patterns, the threads having no point of contact with one another and no coherency until the needlework joins them together. The needlework is done with a single thread and the point of the needle. Buttonhole stitches of many kinds are used. These laces can not be imitated by a machine.

*Bobbin* or *Pillow-Made* lace is the highest artistic development of twisted and plaited threads. It is made from a large number of threads attached by means of pins to an oval-shaped cushion or pillow, each thread being wound upon a



small bobbin. The mesh of the net is shaped like a diamond, a triangle, a hexagon, or a square, and is uneven—differing from machine-made, which is perfectly regular. The design of the lace is laid out by means of pins, around which the thread, wound upon the bobbins, is drawn and interlaced. For even a simple design eighty bobbins may be required. The expert lace-maker throws these around with very great rapidity.

The difference between bobbin lace and needle-point can be detected by examining them under a magnifying glass. The needle-point is a series of loops, while the bobbin is always a darned-like or plaited mesh without tying.

Bobbin laces are of three kinds: *tape*, *motif*, and *all-bobbin*. In the first, tape is placed, arranged, and joined on the pillow, not cut or finished off, but continued to form the pattern until the lace is completed. The Flemish laces made in the sixteenth century were fashioned by employing a hand-made tape. (To-day most of the tape laces are of machine-made tape.) In the motif lace, sprays or patterns made on the pillow are finished off; and afterwards joined by brides or by *réseau* (net background). In the all-bobbin, the bobbins originally used continue and complete both pattern and ground of the whole length of the lace.

*Crochet*—A hooked needle is used in making the crochet lace. The stitch of the crochet is purely a buttonhole stitch.

*Knotted Laces*—This term, knotted, applies to the finger-tied knot. The end of the threads, which the operator holds as he ties the knot, are sometimes permitted to hang loose and form a fringe. The patterns formed by the knots are often very intricate, but the product is generally too coarse for use in decorating costumes. This lace is called *Mocramé* and is described in the Italian records of the fifteenth century.

*Tatting* is a knotted lace made by means of a small shuttle

held in the fingers. Any weight of thread may be employed, and the designs vary from the delicate edging insertion and motifs used for trimming baby's clothes and dainty lingerie to the heavy weight which makes an attractive finish for household linens.

### *Evolution of Cut Work*

*Reticello* (little net), derived from *rete*, a net, is usually descriptive of the patterns in which repeated squares—with wheel or star devices and such like, depending upon the diagonals of each square—are the prevailing features. In needle-point lace, these open-work patterns are usually of button-hole stitching. The squares are partly cut out of the linen material; the threads not cut are sewn over with the darning or ladder stitch, forming a frame for the rest of the work. Gradually the amount of linen was decreased until only stitches were used and lace was the result. The reticello pattern is also carried out in early bobbin-made lace.

In *drawn work*, the linen is "drawn," that is to say, threads of both warp and woof are removed from the entire piece to be worked, leaving only three or four threads each way. The pattern is then darned in so as to appear like the original linen; the identical threads which have been drawn out are sometimes used for this. The remaining threads are then sewn over to form the background of small squares. A second way is to draw threads only from the background, cutting some of the cross threads, and leaving the original linen to form the pattern.

Lace which has no dependence on woven fabric, but which is entirely constructed of threads, is called *Punto in Aria* by the Italians; this means "stitch in the air." In this class are *relief stitches*, as the French *Point de Medicis*, Raised Venice Point, Gros Point and Rose Point, Tape Lace, D'An-

gleterre, which is a combination of needle and bobbin, Alençon, Brussels, Argentan, Argentella, and appliqué on net. These laces will be described in the alphabetical list of laces.

### *Machine-Made Lace*

What inventors have accomplished in the way of machinery for lace-making is truly marvelous. It was the application of the celebrated Jacquard attachment to lace machines that made possible the duplication of practically every pattern of lace made by hand. The machine-made lace is so perfect that even experts find it almost impossible at times to tell the difference between lace made by deft, cunning fingers and that made by modern machinery.

Ninety per cent. of all the laces purchased are machine-made, so that through this process laces of a price within the purchasing power of any one can be had. The love of beauty of design and appreciation of daintiness can thus be satisfied.

Queens and princesses have chosen laces wrought by machinery for trimming trousseau garments. Just as for every other material employed in costuming there must be in choosing lace a differentiating between the garish and the refined.

Woven lace, the wrap and weft threads used separately, and embroidery lace, the pattern embroidered on a ground, are the two varieties of machine-made lace.

### *The Language of Lace*

Those who speak the lace language use certain terms that need to be understood by one who would become conversant with laces.

*A jours*—Ornamental stitches of various kinds used to fill up spaces between motifs.

*Appliqué*—An ornamentation which is made separately,

either with needle or bobbin, and sewn by hand to a complete ground of bobbin or machine-made net.

*Beading or Bead Edge*—A series of looped threads which edge a lace.

*Bobbins*—Wooden or bone reels on which are wound the threads used in making pillow lace. These are sometimes weighted in the use of coarser thread, so as to draw the thread more taut.

*Brides or Bars*—Ties or loops which are covered with buttonhole stitch or are twisted threads used between the edges of details forming the pattern, occurring in both needle-point and bobbin lace. Brides may be plain, or claires, or ornamented with loops, picots, or pearls—brides picotées, or brides ornées.

*Buttonhole Stitch*—This looped stitch is often used to form curves or festoons around the edge of the patterns of lace. Until the advent of the *réseau*, this stitch was almost the only one used in Venetian needle-point.

*Cordonnet*—The design in lace is often outlined with one or more threads worked together or separate, or, as in the Alençon, with buttonhole stitch over a thread or a horse-hair.

*Dentelle*—Derived from the French word meaning "tooth." Originally laces had a tooth-like border—hence the name. Before this term was adopted, lace was called *passement*, which later had a more limited meaning.

*Fond*—The mesh ground of needle and bobbin lace as distinguished from the pattern. This is also called *réseau*. Meshes are of many varieties: Spanish; point de Paris, used in Chantilly silk and blond lace; early Valenciennes, round *réseau*; Mechlin, wherein two sides of each thread are of plaited thread, the other four of twisted threads; *cinq trous*, five-thread, characteristic of Flemish laces; later Valenciennes, square *réseau*, and others.

*Grounds*—Backgrounds to patterns formed of brides, needle-point, or bobbin nets.

*Guipure*—This term has been used with various meanings. For a long time it was used as the name for any lace with a heavyish texture made without a mesh. It now often refers to lace of heavy texture without a net-gimp.

*Imitation*—Machine-made lace of any kind.

*Insertion*—French, *entre-deux*—"Between two." Strips of lace having like edges.

*Jours*—Decorative parts of lace, such as the center of flowers.

*Mat*—The more solid parts of the pattern, also called *toile*.

*Passement*—The pricked pattern of parchment for needle or pillow lace.

*Purl*—Brides.

*Purl Edge*—Purling loops which project and thus form lace edges.

*Picot*—Minute loops or knots worked on a bride, a cor-donnet, or on a design.

*Pillow Lace*—This may refer to a lace which is made entirely with continuous use of bobbins; or the pattern may be worked, fixed upon a pillow, and the ground worked in afterward. *Mocramé* lace may be knotted while the threads are held on a pillow, but it is not called a pillow lace.

*Point Lace*—Strictly speaking this should always mean needle-made lace, but the term is used too generally in respect to either needle-made or pillow-made lace to be of much value as a definition without further qualification.

*Point de Neige* (snow)—A name sometimes given to fine Venice needle-point lace, with many small flowers and clusters of picots which give the effect of snowflakes.

*Réseau*—A term used for the mesh background of both



needle and bobbin-made lace. The *réseau* connects the *toilé* or more solid parts of the patterns together by filling the spaces between them with fine meshes, the make of which is varied, especially in needle laces.

*Toilé*—So called because it resembles linen or toile. It is the clothing "fond," or closer texture in the pattern of both needle and bobbin-made lace. The various details of the *toilé* in needle-point lace are usually outlined by a buttonhole stitch *cordonnet*, or sometimes merely by a single thread, and are then fitted to each other to form a complete design. The fitting together of several parts is well exemplified in Venetian cut-linen lace in which the *fond* is really of *toilé*, cut and joined by brides. In some Venetian lace, the *toilé* is wholly of needle-point work. In the earlier needle-point laces, brides were used, but in later ones, the whole background usually consists of a *réseau*.

### *Origin of Names of Laces*

It is interesting to note the origin of the names of laces. Many laces were named after the city or territory in which they originated.

*Alençon*, originally made in Alençon, France.

*Angleterre* (French for "England") is the name given to Brussels laces which were said to be smuggled into England to avoid duty. Later the lace was made in England.

*Argentan*, a French city.

*Battenberg*, a name applied to Renaissance lace made of a braid which supposedly originated in Battenberg, Germany.

*Bayeux*, a French town.

*Binche*, a province of old Netherlands, near Flanders.

*Bohemian*, laces made in Bohemia (now Czechoslovakia) under government auspices usually; confined to tape-like bobbin lace or its imitation.

*Bruges*, Old Flanders, now a city of Belgium.



*Brussels*, a city of Belgium.

*Burano*, a town in Italy, famous for Venetian point.

*Carrickmacross*, an Irish town not far from Dublin.

*Chantilly*, a French town now given over to the making of the machine lace.

*Cluny*, named from the museum of antiques in Paris, "Hotel Cluny," because the lace originally had an antique appearance.

*Egyptian*, after Egypt. Evidences of lace-making in this country date back to 1,000 B.C.

*Flemish*, Dutch, Flemish, and Belgian laces differed in geographical location only, being of like type. The Flemish lace-makers taught their art all over northern Europe.

*Florentine*, Florence, Italy—imitates the torchon used in Italy at the time of the Renaissance.

*Honiton*, a town established in Devonshire, England, by Flemish refugees at the time of Queen Elizabeth. A special Honiton lace is called *Devonia*, after Devonshire.

*Irish*, originally made in Ireland, but now a variety of lace which is made in Armenia, Austria, Germany, Italy, China, and France.

*Lille*, old Lille of the Netherlands.

*Limerick*, this particular lace-making was started in 1829 in Limerick, Ireland.

*Maltese*, a bobbin lace which has been made in Malta since the commencement of the sixteenth century.

*Margherita*, a machine lace of the nineteenth century, named after Queen Margherita of Italy. It is made in Venice.

*Mechlin*, the district between Mechlin and Louvain in Belgium has always been celebrated for making this lace. Laces of Lille and Arras, not distant French cities, are of the same character.

*Nottingham*—This referred originally to laces made in this city in England, but it refers particularly to curtain laces made also in America.

*Paraguay*—Originally laces were drawn work, but the *Teneriffe* laces were introduced into South America by the Portuguese.

*Valenciennes*, a city in France.

*Venetian*, or Venice, originally made in Venice, Italy.

*The Best-Known Varieties of Laces*

As we have shown, the names of laces have had various sources. While many of them are called by the name of the locality in which they were originally produced, as Chantilly, Honiton, Brussels, Armenian, the implements used in the manufacture have also given general names to laces:

*Alençon*—This, a needle-point, called the "Queen of Lace," was a pioneer in net lace. The pattern is close and firm on a fine net ground and is outlined by a cordonnet usually of horsehair overlaid with buttonhole stitch. The magnificent dress which Napoleon III bought for Empress Eugénie for forty thousand dollars was made of this lace. The Empress gave it to Pope Leo XIII, who wore it as a rochet. Historians tell us that it required forty women seven years to make it. Attractive machine-made Alençon is used for trimmings of dresses, neck and sleeve decoration, and for cascades reaching to the bottom of the dress.

*All-over*—Lace of any kind in which the design is repeated at regular intervals. It is usually eighteen inches wide and is finished the same on both edges. It is used for yokes and flouncings or for complete costumes.

*Antique*—This is a coarse, open, bobbin lace. In France the modern survival is called *Filet*.

*Antwerp*—A pillow lace which looks like Mechlin, made in Antwerp in the seventeenth century.

*Appliqué*—Application lace. The motif is separately made of flowers or sprigs with either needle or bobbins and is then applied to the background of net which may be hand bobbin or machine-made. This lace is sometimes confused with tambour, which is made by working a design in chain stitch on a machine-made net, or with run-work which is made by running a thread back and forth on the net to form

a design. The machine-made appliqué lace is one of the most perfected imitation laces.

*Argentan*—This lace resembles Alençon and with it was known as Point de France. It has a firmer and larger needle-point net than the Alençon, is hexagonal in shape, and while the pattern is bolder, it is flatter because it does not have the fine cordonnet of the Alençon.

*Argentella Point*—Early Italian needle-point net lace. This resembles the Point de Paris laces and is very delicate, without raised work. The conspicuous designs are small circles, ovals, and sprays. This is often called *Burano* point.

*Baby*—Any simple narrow lace, such as Val, filet, torchon, Irish. This is used for dainty dresses and layettes.

*Battenberg*—This lace is made by attaching a braid to a parchment pattern and then uniting it with lace stitches. The finer, hand-made pieces have been used for baby's caps, collars, and cuffs.

*Bayeux*—Two varieties of lace are known by this name; the one a pillow lace made at Bayeux, in Normandy, particularly the variety made in imitation of Rose Point; the other is a black silk lace, popular because it is made in unusually large pieces.

*Binche*—A bobbin lace resembling Valenciennes. It is used to trim dainty underclothing.

*Bissete*—A coarse French bobbin lace.

*Blond*—This lace was named because it was first made of unbleached silk which was blond or fair, not white, in color. The lace was originally a bobbin lace with a background of fine net, the design or *toilé* worked with a broad flat strand which produced a glistening effect well suited to Spanish mantillas. It is now made in a variety of colors by machinery in Lyons in both silk and cotton. The pattern of the machine-

made lace is often outlined with a darning of loosely woven silk thread.

*Bobbinet*—The net made by the bobbin as distinguished from that made by the needle. The bobbinet as made by the machine usually has hexagonal holes, is without designs, and is used for dresses and dress foundations and to combine laces in frocks.

*Bohemian*—While a number of different laces are made in Bohemia, this refers to a bobbin lace or an imitation which has a tape-like character emulating the old Italian bobbin lace.

*Bruges*—A tape lace. The fine lace tape is woven together with fine thread. The fine type of this lace has come to be known as *Duchesse*, the coarse type retains its original name.

*Brussels Point*—This lace is like Alençon in that the motifs are made separately and are then assembled and applied to a net ground. Originally the ground was worked around the flowers with a bobbin.

*Burano*—(See *Argentella Point*).

*Carrickmacross* lace is of two kinds, appliqué and guipure. The appliqué is fashioned by placing thin material on a machine-made net, outlining a design on it, then cutting out the material so as to leave a clearly defined pattern. Centers of flowers and open spaces are sometimes filled with connected hand-made dots.

The guipure resembles embroidery. It is made with fine mull or lawn on which the design is traced. After the design is outlined and cut out, the centers which are cut away, are buttonholed and filled with open stitches, and crocheted brides and loops connect the buttonholed edges of the design. This lace is not durable.

*Chantilly*—This is a bobbin lace with a fine net ground, designs of open work. A thick thread outlines the design.

*Cluny*—The modern Cluny lace has little resemblance to the ancient guipure of that name. The design of Cluny today resembles paddles or wheels introduced into a torchon, which is a prototype of Cluny. Linen and cotton thread is used in making the machine-made Cluny which imitates so cleverly the hand-made that it is sometimes difficult for experts to tell the difference.

*Crackle*, or *Crackly*, or French *Craquele*, is a modern machine-made net or mesh lace which, because of its zig-zag effect, resembles the lines or crackle in old pottery.

*Crochet*—A hooked needle is used in fashioning hand-made crochet. The crochet stitch usually imitates needle-point laces in their designs, such as Venetian and Honiton.

*Darned Lace*—A general name for lace upon a net ground, upon which the pattern is applied in needlework back and forth. The stitches may be counted or they may be irregular. If the latter, it is called spider work or Antique, the modern term.

*Duchesse*—A bobbin lace. The patterns, which may be leaves or sprays or flowers, have a tape-like character, but they are bobbin, hand-wrought, and of very fine thread. The detail of the toilé or design are joined by brides and bars.

*Egyptian*—Beads, porcelain deities, and other ornaments are strung among the meshes of the net of Egyptian laces.

*Embroidery*—Fine nets are often embroidered with a design worked out in heavy satin and other stitches. This is used principally in bands which may be obtained in varying widths.

*English Point*—Any English-made lace that is needle-point; but this name often refers to Point d'Angleterre which is a combined bobbin and needle-point with no rule as to the proportions of the needle-point design and the joining bobbin-made nets. Sometimes brides and bars assist in the joining.



Raised effects on leaves and other parts of the design are produced by twisting and plaiting the bobbins.

*Entre-deux*—An insertion, a lace with a balanced pattern and like edges which can be sewed to fabric or lace.

*Filet*—Net woven in squares which are fine or coarse, is embroidered with a thread unbroken in making the design. A foundation of net, or filet with a pattern darned into it. The net for the Italian lace and the French filet was made very much as fish nets are now made and filled in with the darning stitch. As in Burrato lace, the twisted network, was made by passing the foundation threads forward and backward in a frame.

*Flemish*—Flemish laces include such bobbin laces as Mechlin, Valenciennes, Brussels, Duchesse, Blonde lace, Binche.

*Florentine*—A form of *torchon*.

*Footing*—A plain net band which is used for frills on handkerchiefs, or other decorations. It is to be had in a number of colors.

*Honiton*—A bobbin lace, in the present application of the name, similar to Duchesse. It is coarser, and shows mosaic and other effects which are characterized by wheels and set figures. Appliqué and guipure are the two classes of this lace. The appliqué is made by working the pattern parts on the lace pillow and securing them on a net. The guipure, which commonly passes as Honiton, consists of designs united by brides. Honiton braid is a narrow, machine-made fabric; the variety in most general use is composed of a series of oval-shaped figures united by narrow bars. It comes in different widths in linen, cotton, and silk, and is used in the manufacture of lace handkerchiefs and lace.

*Irish*—A term denoting a variety of laces made in Ireland, of which the two most individual and best-known kinds are the net embroideries of Limerick and the appliqué and cut



cambric work of Carrickmacross. Other varieties, imitations of foreign laces, are Irish point, resembling Brussels lace; black and white Maltese; silver, black, white and colored blondes. Irish crochet is an imitation of the needle-point laces of Spain and Venice. Baby Irish is finer and flatter. Crochet Irish lace is made extensively in the Philippines and in China.

*Lille*—A bobbin lace made on simple net. It resembles Mechlin, Brussels, and Valenciennes, but can be distinguished by its hexagonal or square mesh, which is formed by twisting two threads around each other.

*Limerick*—Embroidery on net.

*Macramé*—A knotted lace, usually in geometric design.

*Margot-Margherita*—A new ground embroidered. It is similar to Limerick.

*Maltese*—Bobbin lace made in Malta, usually of silk in black or white. The design is usually a conventionalized Maltese cross and seed-like dots called "mosca" united with a pearly bar ground. There is a cotton machine variety.

*Mechlin*—This is the most supple of all linen laces and connoisseurs rank it very high. It is sometimes called *Maline*. It is a bobbin lace of filmy flowers (the favorite being the rose and the carnation) and ornaments outlined with a narrow flat band or cord, on a fine net hexagonal or round mesh resembling Brussels pillow lace. The mesh is the daintiest made and is sometimes ornamented with dots.

*Medicis*—This lace resembles torchon and Cluny. The elliptical Cluny patterns are not present.

*Metallic Laces*—Gold, silver, and steel are made both by hand and by machine. The hand is always a guipure, the machine a net foundation with motifs.

*Net Laces*—Needle-point—Argentan, Alençon, Argentella, Brussels; Bobbin—Lille, Mechlin, Valenciennes. Laces with a réseau.

*Nottingham*—This term includes all the machine-made laces that come from Nottingham, England.

*Plauen*—This term includes all machine-made laces originated by Plauen; also called Swiss, St. Gall, Edelweiss, and Saxony laces.

*Peasant Lace*—Laces made by peasants. This includes many simple and inexpensive laces, such as Dalmatian, Bissette.

*Point d'Esprit*—At present the term denotes net embroidered at regular intervals with tiny squares, dots, or ovals. This term, in histories of lace, is often synonymous with embroidered tulle.

*Point de Gaze Lace*—A fine, dainty, gauze-like lace similar to Alençon. The cordonnet is not buttonholing but a thread.

*Point de Paris*—Originally a narrow pillow lace which was quite like Brussels. The term is applied generally to machine-made cotton lace of an inferior quality. The net is hexagonal; upon it are worked flowers and leaves, which are outlined with a heavy thread.

*Point de Venise*—(See Venetian).

*Princesse*—This is a delicate hand-wrought lace cleverly imitating Duchesse. The parts are made separately and are often applied to a machine-made ground.

*Purling*—Twisted threads and loops form this primitive and simple edge.

*Raised Point*—Needle-point in which parts of the design are padded.

*Shadow Lace*—A thin soft cobwebby lace of any design and of any character so long as it is shadowy.

*Spanish*—This lace, usually made of imitation silk by a machine, imitates the Spanish laces. Floral designs and sprays are distributed on a crackle net background.

*Tape*—Lace made by manipulating a tape which may be hand- or machine-made.

*Tatting*—A knotted lace made with an oblong shuttle held between the fingers. Simple edges, insertions, and wheels and clover-leaf designs may be made of very fine or coarse thread. Much tatting is made at Barcelona, Spain.

*Teneriffe*—Spider-like wheels made on spools two and one-half inches in diameter are woven together.

*Thread*—Lace made from linen thread as distinguished from silk and cotton lace. Black thread is a misnomer for Chantilly.

*Torchon*—A plain, coarse bobbin lace made of soft and loosely woven twisted thread. Beggar's lace, peasant's or Bavarian lace are names given to it because it is made by peasants of Europe. The better qualities are made of linen thread. Torchon laces have been called "Eternelles" because of their great strength.

*Tulle*—A machine net, very soft and fluffy and in dainty brilliant colorings. *Maline* and *illusion* are other names.

*Valenciennes* or *Val*—This is the most expensive of all pillow lace to make on account of the number of bobbins required. It took one worker ten months, working fifteen hours a day, to make a pair of sleeves. Designs are flat, are woven with the ground, and consist of beautiful roses, tulips, and other curving patterns. The mesh may be round or diamond shape. Linen val retains its delicacy and firmness. It comes in insertions and edges of different widths. Machine-made val is generally made of cotton, but in spite of this it is deservedly popular for trimming underclothing and children's and women's frocks.

*Venetian*—The needle-point lace of Venice is called *Venetian* or *Venise* lace. There are three principal varieties of this lace. Gros, or raised point, and Rose Point are typified by

embroideries over paddings of cotton. Altho rose point might convey the idea of a rose pattern, it does not always signify this. "Rose" has become a technical word and merely means raised. The designs are connected with brides which play an important part. In rose point, the brides, which are abundant, are enriched by picots which in turn are made more ornamental by whirls and rosettes. Flat or Plat Venetian has no raised work and has smaller designs than Gros Point. One of the varieties is Coral or Coraline, named because of its resemblance to coral. Bobbin Venise, or grounded point, has a back-grounded point, as the name indicates. It was inspired by the Point d'Alençon produced in France in imitation of Venetian raised point. The pattern is of lilies or other flowers. The cordonnet of Venetian grounded point is not outlined in button-hole stitch, but is merely stitched down around the outline of the pattern. Beautiful machine-made Venetian laces are effectively used for trimming dresses of silk.

### *How to Distinguish Hand-Made Laces*

It is as yet impossible for any machine to produce exactly the buttonhole stitch, which occurs in finger-made laces in a very great number (Irish and Venise especially) among laces extensively used to-day.

Padding, in hand-made lace such as Rose Point, is covered with a stitch which slants, rather than the straight machine stitch.

Threads in hand-made lace because of their twisting or plaiting can not be readily raveled.

The mesh of hand-made lace is uneven—the test of the mesh in Valenciennes.

Hand-made Cluny, torchon, and similar bobbin laces may be detected in three ways: A magnifying glass shows the machine-made lace has two sizes of thread instead of one. These

threads are not straight and taut as those used on the pillow with weighted bobbins. Linen thread is usually used in the hand-made. Scalloped Cluny is hand wrought, as no machine has yet produced the scalloped effects. The paddles of machine-made Cluny are lumpy and not so flat and regular as those in hand-made.

### *Ways of Using Lace*

Lace lends itself to many delightful possibilities as a base material for creating costumes, or as the decoration or trimming of frocks. It is suitable in some form for every age from the christening robe to the winding sheet. It is exquisitely suited to babyhood, and has a charming compatibility for age. If, as we have said in the earlier part of the book, certain textiles have qualifying or personal characteristics, lace is the fabric of romance, and the wearer consciously or unconsciously must respond.

"Lavender and old lace!" the very words carry a breath of sentiment. One who wears lace should have a bit of lavender as well.

But there are many other lace harmonies aside from this. Some of these are: black lace over black satin, black lace combined with black chiffon, *écru* lace combined sometimes with *écru* chiffon or thin *crêpe*, *écru* lace touched with gold embroidery over black satin, heavy *écru* lace combined with finest linen over black satin, a shimmering web of white-and-silver lace banded with narrow silver galon, thinnest black lace combined with plaited black mousseline with a transparent cape fashioned in the same manner, or light beige lace trimmed with gold galon, white blonde lace.

It is possible to dye lace in any shade, so that desired color combinations can be easily obtained.

If one is fortunate enough to have inherited a lace shawl,



one has the base for a very lovely evening wrap. The shawl is often used as the decorative part of a gown. At once Carmen obtrudes herself upon our fancy. In keeping with Carmen's picturesqueness, is the hat of lace with its filmy spray, breeze-tossed, so flattering that the one who wears it must inevitably be beautiful.

So you see that no matter how fashions may come or how they go, that which makes us beautiful is bound to remain forever. And of nothing else is it quite so true as of lace.

#### HOW TO SELECT YOUR FURS

Unless one is certain of her own knowledge of furs, she should patronize only that shop whose reputation is one of reliability and whose guarantee is always to "stand behind all goods sold." This is more essential in the purchase of furs than of any other article of apparel, for there are too many easy ways of passing off furs which are really inferior.

The mode and temperament of to-day have often been spoken of as barbaric. This is suggested by the weird and pagan ornaments women love to wear, and probably by the eagerness with which we have seized upon jazz as a music and as a novelty in dancing. Perhaps another evidence of a barbaric complex may be found in the almost passionate abandon with which women are draping their slim bodies in the skins of animals, by which we mean furs.

The common and cheaper furs are often treated in manufacturing so that they resemble rarer and costlier ones. Even that most domestic of animals, the cat, has been requisitioned to satisfy the mania for fur trimmings on all articles of apparel. Assembling is done with marvelous skill so as to produce uniform depth and pleasing color effects. Clippings and cuttings are used for various purposes so as to lower the price



of scarfs or garments and yet give the effect of the more expensive. The twentieth century will go down in the History of Costume with this description: "An unprecedented and lavish use of furs characterized this era." After all, it is but a "throw-back" to a stone-age period.

It is a long way from the dignified Alaskan sealskin jacket to the furs of the present mode. In past seasons furs were circumspect, and their aspect was most matronly; we now have infinite variety in design and cut with correct modes for every age and type. They may be tiered, flounced, or even godet trimmed. For these designs ermine is chosen, also broadtail and galyak (sheared kidskin).

Mole, because of its softness, lends itself to stripes and checks and tucks, the furs so maneuvered that the cloth-like patch-work has many shadows. For wearing quality, this fur is not of high rank.

✓ Mink usually follows the straight silhouette and depends on contrasted stripings for variety in design. The fact that mink capes are "handed down," shows their tenacity to life. Their color does change, and so do styles in hues, but furs can be dyed and done over.

➤ Rare and costly chinchilla gives to a woman an air of refined splendor. The markings of this fur abet a designer in achieving startling yet attractive results. In the lower part of the garment, the stripes may run around the figure, while in the upper part, the stripes may run vertically.

✓ Caracul in taupe, cocoa brown, gray, beige, and black is also used, sometimes self-trimmed and sometimes collared and cuffed or bordered with fur which contrasts in texture and blends in color. A kolinsky collar and cuffs in rich brown, blend with the lighter cocoa-brown of a straight caracul coat. Black fox or taupe are used to trim caracul coats of similar color.

The style of the fur garment has an effect similar to the lines of a gown; a long narrow stole will add height and slenderness, a round design will make the figure seem plumper. Long-haired furs, except monkey, increase apparent size; women with very short necks should not wear them.

One's choice in furs should be decided by their suitability for certain occasions. The same good taste that would prevent one from wearing a chiffon gown for mountain climbing or a tailored suit to a formal dance should be relied upon.

Nothing is more flattering than fur if one knows how to choose it aright. Not only must it bring out the "hidden beauty," but it should suit and emphasize the woman's individuality as well.

It has been said that a rose by any other name is just as sweet. In furs, however, the idea may be carried even farther. For many of our old friends who have been transposed into furs have developed such an aristocracy of name that it is hard to recognize them as the familiar acquaintances of our younger days. The reindeer, the gazelle, the pony, Mary's little lamb, and even pretty pussy have been burnished and dyed and given new names. Shaggy furs, such as skunk, blond skunk (the white part of the skunk dyed), fox of every color, monkey, bear, and similar pelts are used for trimmings. Kolinsky, squirrel, mink, ermine, astrakhan, beaver, nutria, badger—there are almost as many fur-giving animals as personalities.

The real value of furs is determined not only by the original cost but by their durability. The relative durability of furs, based on the Otter as a standard of 100, is as follows:

Astrakhan . . . . .	10	Beaver . . . . .	85
Badger . . . . .	65	Cat . . . . .	05
Baum marten . . . . .	65	Caracul (see Lamb) . . .	65
Bear . . . . .	94	Chinchilla . . . . .	15

Civet cat . . . . .	40	Nutria, plucked . . . . .	25
Coney (see Rabbit) . . . . .	20	Opossum, natural . . . . .	37
Ermine . . . . .	25	Opossum, dyed . . . . .	20
Fisher . . . . .	70	Opossum, Australian . . . . .	40
Fitch . . . . .	65	Otter, land . . . . .	100
Fox, natural . . . . .	40	Otter, sea . . . . .	100
Fox, dyed . . . . .	25	Pony (Russian) . . . . .	35
Goat . . . . .	15	Rabbit . . . . .	05
Hare (see Rabbit) . . . . .	05	Raccoon, natural . . . . .	65
Kolinsky . . . . .	25	Raccoon, dyed . . . . .	50
Krimmer (see Lamb) . . . . .	60	Sable, Russian and Hud-	
Lamb (Persian) . . . . .	65	son Bay . . . . .	60
Leopard . . . . .	75	Sable, blended . . . . .	45
Lynx . . . . .	25	Seal, fur . . . . .	80
Mink, natural . . . . .	70	Seal, dyed . . . . .	70
Mink, dyed . . . . .	35	Skunk . . . . .	50
Mink (Japanese) . . . . .	20	Squirrel . . . . .	20-25
Mole . . . . .	07	Stone marten . . . . .	45
Monkey . . . . .		Wolf . . . . .	50
Muskrat . . . . .	45	Wolverine . . . . .	100

*Astrakhan* is the skin of young lambs. The fur is curly and varies in quality; the better has shorter hair. Bokhara lambs have the finest pelts. Coats and trimmings are made from this fur.

*Badger* measures two feet in length exclusive of a six-inch tail. The American badger has a light yellowish under-fur covered with long black and white hairs. It is also found throughout Europe, Asia, British North America, and the central and western portions of the United States. This fur has been classed with those for sports wear because of its sturdiness, but it is used to trim some of the more formal garments. The stiff white hairs of the fur are used for "pointing" other furs. The pointing is done by holding the stiff white hairs, usually of the badger, in the fingers, dipping them in glue, and then, after pulling apart the hairs of the

fur which is to be pointed, sticking them close to the skin. Only soaking in water will loosen the hairs.

The *Baum* or *Pine Marten* is of the Weasel family, the Marten group. This representative of its group is from sixteen to eighteen inches long and the tail from nine to twelve. The fur is a rich brown color at the top with a reddish gray tint to the undercoat and white yellowish or a bright orange patch on the throat. The baum marten is so called because it ranges in thickets or creeps from branch to branch of high trees. It is generally found in the higher latitudes of the Northern Hemisphere, but one species is found as far south as India and the Malayan region. The baum skins, like those of the sable, are used principally in the natural color or are dyed for the manufacture of neck pieces, which are usually "animal scarfs" with head, paws, and tail. These scarfs may be used singly, or many may be attached, the head of one overlapping the tail of the other. When baum is blended, it is hard to distinguish the fur from sable; in fact, even in the natural color it is difficult for any one but an expert to tell some of the finer skins from the Hudson Bay sable.

*Black* and *Brown Bear* skins are used for warm garments. The best pelts come from Hudson Bay territory; inferior skins from Europe and Asia. This fur is used for chauffeur's capes and for trimmings on cloth or fur garments.

*Beavers* at one time inhabited the greater part of North America, but they have greatly decreased in numbers because of the spread of human habitations and the killing of the beaver for the preservation of forests. The skins most valued are those with a dark reddish brown hue found in the Hudson Bay country. The beaver measures from two to three feet in length, exclusive of the tail, which is about ten inches long. The long top or water hairs are removed by plucking. Some skins are dyed black, either with or without the long

water hairs. The dark skins are sometimes made to imitate the sea-otter fur by being pointed with white hairs.

*Domestic* or *House Cats* are used by some furriers. The black skins are the most valuable; the largest of these come from Holland. All cat skins have a line of bristly hair running down the back, which is cut out when they are being manufactured into articles of fur wear. Scarfs, children's sets principally, and a few cheaper coats are made from this fur, but comparatively little of it is used.

The *Chinchilla* is a rodent, found in a limited area of South America. The skin is light and thin and will measure from six to twelve inches in length, exclusive of its bushy tail. The fur is dense, soft, lustrous, and silky, nearly an inch long on the back of the finest skins. On the sides, the fur is somewhat longer and thinner. The color is a delicate French gray, darkly mottled on the surface, with a bluish slate tint beneath. The fur of the chinchilla is expensive, but it can not compare in durability with sable, marten, mink, or seal.

The *Civet Cat*, so-called by furriers, is of the Weasel family, Polecat group—a little striped skunk found in Maine, New York, Virginia, Southern British Columbia, and as far south as Yucatan and Guatemala. It never exceeds a foot in length, and has a tail shorter than the head and the body. There are white markings running from head to tail so arranged as to form a lyre. In working up the skins, no attempt is made to cut out the white stripes.

*Cony*—See Rabbit.

*Ermine*, or *Stoat*, is the most important member of the weasel group. The fur of common weasels is often sold as ermine, but the winter dress of the stoat is the only true ermine. When full-grown, it is about seven to twelve inches long, exclusive of the tail, which will measure about four inches. The ermine's habitations are spread over the globe; the finest rep-



representatives are found in Siberia, British North America, and Alaska. In the higher latitudes, it invariably assumes the winter dress, altho the black tip on the tail never changes color even when the rest of the fur turns white. If Sable is the king of furs, Ermine is the queen. The fur of the ermine has at all times adorned the state robes of both kings and queens. There is a record of a charge for an ermine lining of a coat for Louis IX of France in which three hundred and forty ermines were used for the body of the garment, sixty for the sleeves and waist band, and three hundred and thirty-six for the frock. Ermine is very popular for trimming dresses and hats, for evening coats and jacquettes. The price is very high for the better grades.

The *Fisher* is known also as *Fisher Marten*. It has been called, altho not universally, *Black Fox* and *Black Cat*. The last two titles were given because it resembles the fox and cat in color and build more than it does its own family, the weasels.

The fisher is found from the upper part of Texas to Alaska; its length is from twenty-four to thirty inches. The general color of the fur is a blackish brown, becoming gray at the head and neck, but showing no light-colored patch at the throat. The fur is coarser and as costly as the American marten, and in some cases more costly; but it is handsome and durable and in demand for neck pieces. The skins are graded according to color as "dark," "brown," and "medium," and the price is influenced not only by color but also by size and quality.

*Fitch* is the name given to the common polecat of Europe. The body of the animal is about seventeen inches long; the tail measures about six inches. It has fur made up of a woolly yellow under-fur showing through long glossy dark top-



hairs; in the Russian skins, the under-fur is almost white. The finest darkest skins come from Alsace-Lorraine.

*Foxes* are of the Dog family. There are four distinct species of North American foxes: the western kitt, the gray fox, the red fox (including, some authorities say, the black, silver, and cross fox), and the Arctic fox, which includes the blue fox or the white. The blue fox is a bluish mauve color the year round in the lower latitudes; but in the far north it becomes white in winter, when it is known as the white or Arctic fox. The red fox attains its deepest coloring in Labrador and Canada. The Kamchatka fox ranks with the Labrador fox in the fine quality of its fur. In points of value as well as beauty, the black and silver foxes come first. The blue or arctic fox comes next, then the cross, and last the red variety, altho the last named may become a fad and, because of its popularity, rise in value.

*Galyak*—Sheared lamb or kid. The *Goat* has a dense, woolly undercoat which, like the coarse long outer hair, is white. The skin may be sheared, leaving a curly coat which is dyed in many shades and sold as *Caracul*. Goatskin is also used for lining and trimming sports coats. This long goat fur is also sold as bear and as monkey fur.

*Hare*—See Rabbit.

*Kolinsky* or *Siberian Mink* is of the Weasel family, the Marten group. This animal is found in the district east of the Yenesei River. It is dyed to imitate marten and sable, just as Japanese and Chinese mink are dyed as substitutes for American blended mink. It is about fifteen inches long; has an eight-inch tail, and the fur is of a rich brown or tawny color.

*Lambs* which are of commercial interest are produced in South America, Persia, and Afghanistan. These include Persian lamb, Broadtail, Bokhara lamb (Astrakhan and Caracul) and Krimmer. The Persian lambs are finest and best so

far as price and color are concerned. They have regular, close, bright curls, varying from small to very large, and of equal size, regularity, tightness, and brightness. Their value can not be estimated. Broadtail is the young Persian lamb killed before the wool has had time to develop beyond the flat wavy state. This costly fur is exceedingly light in weight, has an even pattern, and a lustrous sheen. The pelt is so delicate it can not resist hard wear. Astrakhan, Shiraz, and Bokhara lambs have a coarser and looser curl. Caracul lambs are the very young Astrakhan; the finest skins are almost as effective as the broadtails, altho not so fine in texture. Krimmer are gray lambs obtained from Crimea. They are similar in nature to the caraculs but tighter in curl, between caracul and Persian, and ranging in color from a very light to a dark gray, the best being pale bluish grays.

*Lapin*—See Rabbit.

The *Leopard* is of the Cat family, the Leopard group. The body of a large leopard will measure four feet in length, exclusive of the three-foot tail. There are several distinct species of the animal. The East India leopard is a rich reddish-yellow color above and white beneath. Solid black spots of different sizes show in profusion on the neck, breast, and belly; on each flank it has six or seven rows of large open ring-like black rosettes with orange centers; the head is beautifully marked with black and white stripes. The tail has a black tip and black spots along the entire length, and the ears are also tipped with black. The African leopard is flatter, the rings smaller and closer together. The South American leopard is also small and flatter.

The *Lynx* is also of the Cat family, the Lynx group, of which there are many varieties. The lynx is larger than the domestic cat. The American or Canadian lynx is from three to four feet long, including the five-inch tail. In winter the

lynx has a coat of thick fur. It is rich gray-brown in color, and takes a wonderfully glossy black in dyeing. The natural skin is used on semi-sports coats most effectively, and the dyed skin for neck pieces and trimmings. A large quantity of Russian lynx is used.

The North American *Mink* is found all over North America. The best is from Maine, New York, Canada, North Carolina, Michigan, and Minnesota. It has a bushy tail about half the length of the body, which measures from fifteen to eighteen inches. The color varies from a light yellowish brown in the poorer representatives of the species to a rich chocolate in the finer grades. A white upper lip always characterizes the European varieties. Minks of an inferior quality are found in Japan and China where they are called Chinese weasels.

*Moles* are divided into a dozen different families, the most important as a fur producer being the *Talpidae*, of which the common mole is the principal representative. The best mole-skin is from Scotland; it is larger and not so dense as ours. The Holland mole is next in value. The mole is about four inches long. The fur on the body is short and very fine and silky, and makes beautiful soft garments. The color is generally a peculiar shade of lustrous slate gray, the color of a mouse.

There are many species in the *Monkey* tribe. The Abyssinian monkey is one of the largest and most beautiful of all the true monkeys. The skins measure from two to two and one-half feet, exclusive of the four-foot tail. The long silky white hair is marked with a black saddle on the back, and the thick bushy black tail has a beautiful long white tuft on the end. The skins are very rare and high-priced, the value depending somewhat on popularity. The skins of the gray monkey of the West African coast are much more common

in the fur market, but the fur is not so desirable. The blue monkey of the Himalayas is highly esteemed.

The *Muskrat* is a rodent and is one of the commonest fur bearers of North America. It lives on the banks of lakes, rivers, and pools in every part of North America and in certain sections of Europe. The Russian muskrat is very valuable, also the German, but the latter is negligible, however, because of the small number. Muskrat fur consists of an undercoat of soft, dense, gray fur, protected on the back and sides by long, shiny, smooth, dark brown hairs, making the general color gray beneath and a deep brown above, darkest in the middle of the back. In some of the animals, the hair coat is black, and in this variety the under-fur is also darker. The body of the muskrat is stout, thick-set, eight to fifteen inches long. With the exception of the black skins, which are always used in their natural state, many of the muskrat skins are plucked, that is, have the long, dark hairs removed, and the ground fur is dyed to make the rich substitute for sealskin known as "Hudson Seal."

*Nutria*, or *Coypu*, is of the rat family, and is similar to the beaver. It is found only in South America. Like the beaver, it has a close, dense under-fur protected by a covering of water hairs about three inches long. The general color is speckled yellow-brown, but many are light brown all over. Some are nearly white, while others are almost black on the back. The best way to skin this animal is by cutting it up the back so as to preserve in one piece the good short under-fur on the belly. This fur was dyed and used as a substitute for many years. It lost its hold on popular favor because the fur is inclined to curl or crinkle when it has been worn for a year or two, causing it to lose the smooth silky appearance; but this condition can be remedied by ironing—not with a hot iron.

The Virginia *Opossum* is one of the largest members of the family. The general color of the woolly fur is a yellowish gray or grizzly, caused by the white underwool showing through the black or brownish top hairs. The Australian opossum fur is totally different from the American opossum. It has fur hair and top hair; the latter is sparse and fine. The color varies from blue-gray to yellow with reddish tones.

Of *Otters*, there are at least ten species—land and sea. The most valuable is the North American. It is found from the limit of trees on the north to South America. The fur of the otter is very valuable, as it can be used for nearly every purpose, either in its natural state or plucked or dyed. The size varies, the average length being thirty inches exclusive of the tail, which measures about fifteen inches. The general color is from a fawn to a liver brown.

*Palmi*—Weasel family.

*Rabbits* and *Conies* are of the Hare family. Millions of the skins of these animals are used every year by furriers. Most of the skins are dyed brown or black before being marketed, and are clipped or have their long hair removed before they are dyed in imitation of sealskin and beaver. The blue and white skins are generally sold in their natural color, either full-haired or sheared, the latter often being used to make an imitation ermine. Some of the skins of white rabbits are made into jacquettes. Lapin in rose beige is used for trimming and coats.

*Raccoons* live principally in the southern and central portions of the North American continent and are extremely common about the borders of the Adirondacks. The fur has a soft brown undergrowth with wiry gray and black top-hair; is brown, thick, and rather coarse, and has tips of grayish hair; the tails are alternate dark and light rings. The length of the body is from twenty-two to twenty-six inches.



The fur of the raccoon, while not expensive, is valuable. It is used for men's and women's motor coats.

*Russian Sable* is of the Marten group, the Weasel family, and it is the most important animal in the Marten group. The chief haunts of the Russian, which is the most valuable sable, are Eastern Siberia and Kamchatka. Soft thick fur, with top-hairs darker and glossier than the under-fur, characterizes this animal. The value of sable and other martens depends upon the color and intensity of the top coat. Skins of animals taken in depths of forests where the sun's rays do not penetrate are almost black and well-nigh priceless in value. Ordinarily the color varies from light to a deep chestnut-brown and is uniform, except for a reddish gray patch on the throat and a mixture of black and gray on the cheeks and snout. There are furs that cost more, per skin, than Russian sable, but when the size of the animal is considered, its full length being from fifteen to twenty inches exclusive of the seven-inch tail, the Russian sable is the most valuable of all fur-bearing animals. Sables should only be purchased where the buyer can have the fullest confidence in the representation of the dealer; for skins that have been taken out of season or are artificially darkened are often palmed off upon the uninitiated as prime or mature. Sable is called the "King of Furs."

*Hudson Bay Sable* is of the Weasel family, Marten group. The brown marten which is found in the forests of North America is generally known as the Hudson Bay sable.

Dyed muskrat or "Hudson Seal," and Dyed Coney, or "Northern Seal," are often substituted for *Alaskan Seal*. The Alaskan Seal has splendid wearing qualities and is logically more costly than its substitutes.

*Skunk* is of the Weasel family, Polecat group. The finest skunk skins come from Ohio and the country east of that



State. Western and southern skins are coarser and not so full-furred. Its general color is brownish black with a white tip on the head. It is marked on the back with white stripes of considerable individual variation, narrow in some and wide in other specimens. It has a long and bushy tail with a white tip. The natural black skins are the most valuable, and when the white stripes are not too large, they are cut out by the furriers so that the balance of the skin can be used in its natural color. The white part of the skin and whole skins, when stripes are too prominent, are dyed either a jet black or as near as possible to the natural color of the skin. When properly dressed and cured, the skunk skins lose most of their objectionable odor.

The best *Squirrel* skins come from Siberia and Russia, where the animals have better pelts and thicker softer fur; those from the eastern side of the Ural mountains are gray and in some cases almost blue. If free from a reddish cast, the darkest skins have the most value. The number of squirrel skins used is enormous. They are worked up whole, or the backs are cut and coats and trimmings made from them, while the bellies with the white line are used for linings. Many of the skins are dyed and blended a sable color; others are changed so as to make an imitation of chinchilla. Viatka, Russia, has produced squirrels of a dark color. This is the way Viatka, or dark gray squirrel fur, natural or dyed, gets its name.

*Susliki*—Squirrel fur from Roumania and Russia.

#### MATERIALS FOR SHOES

It is always of interest and very often of real value to know the derivation and construction of fabrics which are used in the familiar, every-day parts of our costumes, such as shoes and gloves. To tabulate them by name and in a brief

space to give information concerning them may be of profit to the one who buys or sells.

*Antelope*—looks like suède.

*Buckskin*—Made from the deer, but has many imitations; looks like suède but is more durable, because the hide is polished on the grain rather than on the flesh side.

*Bronze* shoes are made from leather and are colored with a dye which gives a metallic luster. Because this leather is affected by water and rubbing, it is not practical for every-day wear.

*Cabaretta*—An imitation of kid, obtained from the hair sheep.

*Calfskin* comes in different weights, wears well, and is most practical. It does not stretch easily nor scuff, and is almost waterproof. Dull calf is not glazed on the hair side and has a wax finish on the flesh side. French calf, which also has a wax finish, is very high-grade leather. Mat calf has a dull finish and is used for the dressier shoes. Beating the leather with a board brings out the grain, as in box calf. Willow is box calf in colors. Russian calf has a peculiar odor due to the birch oil which is used in the dressing; the leather is usually brown or tan. Ooze leather appears like suède because of its finish. Varnished or patent calf is not guaranteed because of the uncertainty of the appearance of cracks; this leather is affected by very cold weather.

*Colt Skin* is derived not only from the colt but also from the horse. This leather, if varnished, is more satisfactory than any other varnished leather.

*Cordovan*, the strongest horsehide, is very durable because of its firmness and solidity. The leather, which is reddish brown in color, holds a high polish indefinitely. It is best suited for men's shoes.

*Cowhide* is sometimes fittingly called "side leather." Be-

cause of its strength and durability and inexpensiveness, it is used for sturdy practical footwear which does not need a high polish.

*Kangaroo* leather would be used more were it more plentiful, for it has the attractions of resiliency as well as durable close texture.

*Kid* is a boon to tender feet which require softness and coolness in shoes. However, because of this softness, the shoes made from it lose their shape and are easily scuffed. French is the best kid and is used for dressy shoes. Glazed kid is light in weight, bends easily, and is employed in making gymnasium shoes, house slippers, and shoes for corrective use. Mat kid, because of its dull waxy finish, absorbs dust. Patent kid is another varnished leather.

*Suède* is made by a unique process from kid or calfskin or cowhide. (See Gloves.)

*Reptile Leathers*—Boa constrictor, water snake, and lizard skins are used for shoe trimmings and for entire shoes.

*Fabrics* are also used for making shoes—satin, crêpe de Chine, and moiré.

## GLOVES

Gloves are made from leather, fabric, and silk. The leathers used are kid, lambskin, mocha, Arabian sheep, cape, sheepskin, goatskin, chamois.

### *Leather*

*Kid* is very soft, fine, strong, and flexible, and does not rough up. This skin is made into dressy gloves, in all lengths, overseam and piqué seams. The kidskin which is used for making gloves comes from France, Italy, Germany, Austria, and Belgium. The young kids are cared for, so that nothing is allowed to cause any defects in the skins.

*Lambskin* is similar to kidskin in appearance, but is heavier and of a slightly coarser grain. However, tho it is finer, kidskin gives better wear than lambskin because it is stronger. Europe furnishes nearly all the lambskins, and the same care that is given to the kids is given to the lambs, so that nothing is allowed to cause any defects in their skins. Domestic lambskins have less care and are coarser, because of the climatic conditions.

*Mocha*, used for men's and women's gloves, is strong and gives some warmth. When this leather is cleansed it has a much lighter color. The mocha leather is made from the skin of the Arabian sheep. The finish is put on the skin or grain side.

*Suède* is a thin skin which has been put through a process termed suèding to give a soft velvety finish. In this process the grain is scraped off so that the skin will not be stiff, and the finish is put on the inside or flesh side of the skin, which then becomes the outside of the glove. Any skin, then, whether defective or not, can be used because the finish is put on the flesh side. Kidskin is used in making the softest and finest and lightest weight suède. Lambskin is used for the suède of heavier weight.

*Capeskin* is a heavy, rather tight-grained skin and is used for practical gloves for men, women, and children. Gloves of all lengths and in the prix and piqué seams are made from capeskin. This leather takes its name from Cape Town, Africa. It is sheepskin put through the American chrome tannage process to make the capeskin glove washable.

*Cheverette* is heavier "kid" made from goatskin. It is made in the prix and piqué seams.

*Chamois*—"Genuine chamois skin," so called commercially, is sheepskin. The skin is split into two thin skins and the flesh side is put through a fish-oil process which gives it its

yellow color. The very fine chamois is from the lambskin. Gloves from this skin are washable, but they must be dried slowly on a glove form or on the hand, otherwise they become as stiff as a board. The seam of the chamois gloves may be *prix* or *piqué*.

*Doeskin* is the white or bleached chamois, chemically dressed.

*Pigskin* is used for sports gloves. It comes in tan and pearl gray.

Women's gloves in leather are carried in quarter sizes from five and one-half to eight. Misses' leather gloves are carried in quarter sizes from four and one-half to six and three-quarters. Size five and one-half in a lady's glove is equivalent to size six and one-quarter in a misses' glove. Children's gloves are carried in full size, from 0000 to seven, or one to fourteen years. The misses' glove is cut shorter through the palm and fingers and is a little narrower. A small short hand may be better fitted in the misses' glove.

### *Fabric*

Fabric gloves are chamois suède, which is a heavy brushed cotton with a horizontal stripe effect given by the weave. Warm gloves are made of a double thickness of the chamois suède material and are called Duplex gloves. Fabric gloves are worn as a service glove, so they should be devoid of all frills and fancies. These gloves are especially good for hands that perspire or that are coddled by a muff.

The sizes of fabric gloves do not run in quarters. Five and one-half to eight and one-half is the range in ladies' gloves. Misses' sizes run from 00 to seven; in years, 00 is two years, four is eight years, and seven is fourteen years.

### *Silk*

There is a difference in the qualities of the yarns from which silk gloves are made. Of the two methods of knitting, the tricot stitch is a distinct up-and-down stitch effect which is usually less expensive; the Milanese knitting shows a criss-cross effect when held to the light. It takes twice as long to manufacture the latter weave, but a beautiful smooth material is the result.

### *Wool*

Gloves of wool, which are more popular for sports, are made from woolen or worsted yarns, particularly from Scotch wool and cashmeres. They are also made from Alpaca and Angora yarn. The Alpaca yarn, which is made from the wool of the Peruvian sheep, is supremely satisfactory. This yarn is noted for its softness and luster.





*Book III*

ASSEMBLING THE ENSEMBLE



## CHAPTER I

### THE FOUNDATION

**T**HE dominant theme in women's dressing should be the Ensemble. Ensemble means the "all together"—unity, coherence, oneness. It is the general impression that counts the most. An imaginative woman visualizes the whole costume for an occasion; she can even see the manner, the gesture, hear the laugh, the tone of voice that will accompany the employment of color, line, and texture, and convert the ensemble into a *personalized* expression.

Once she has caught the vision of the woman she wishes to be, she rivets her attention on methods, and she plans skillfully. She first grooms down to extreme severity and then builds up her effect by gradually softening contours and movement to suit the mood of the costume, which is chosen with the dictates of the setting in mind, such as—beige sand and the green of the sea, the background color of her opera box, the formality or informality of her drawing-room, the coloring of her boudoir, the charm of her kitchenette, or the exacting drabness of a city street. Costumes should be *responsive* to the mood of the occasion rather than *assertive*. They should maintain the reticence of good taste.

It is almost impossible to think separately of the different parts of the assembled costume, and in the adroit handling of details the woman finds the secret of the fashionable continuity. The sensitive woman always checks up for the wrong note; she is never too indolent to put on the right stockings to go with the costume for the most inconsequential occasion. She questions thus: Are the hose or gloves too light in value

for the desired tonal quality of the costume? Is there the indispensable play of light and shade in the vibration of color of the picture? Are there too many accents? Is the design a complement as well as a compliment to the wearer's figure? Does the same idea of formality or serviceability, daintiness, picturesqueness or adaptability, carry through every detail of the picture? Are the smartest tendencies of the mode recognized? Is there a nice sense of the fitness of things? Tranquility? Elusive poise? Is there sophisticated animation? Reticence? Fresh perspective?

#### THE WARDROBE ENSEMBLE

The smart woman not only sees each costume as an ensemble, a composition to which every part contributes to harmony of idea, color, line, and texture, whether it be her five-piece costume for traveling, worked out with care as to details in accessories—hat, shoes, hose, gloves, handkerchief, jewelry, handbag, umbrella and luggage—or her fluttering, animated, evening ensemble just as meticulously assembled; but she declares her individuality in every costume of her whole wardrobe. This may contain only three perfect outfits and be sufficient in its answer to the clothes-needs of the owner. A few well-chosen costumes constitute the wardrobes of many well-dressed women, for this ensemble idea is just another way of saying "Common Sense, Dress Sense, Taste." Those who desire variety have more ensembles, but the basic principles of the three are considered. (There are always gowns for very *special* occasions—for the particular Sunday supper when "John" sits at the left; for the bridge luncheon given by John's socially-arrived aunt; for the football dance, where every one is wearing a new gown, and where John, besides, is captain of the team!)

In the *Utility Ensembles* the woman displays the quality of smartness and knows the trick of being incorrigibly individual and yet supremely non-committal. For instance, for such occasions as shopping, travel by train, by airplane, or in any public conveyance, her attitude is entirely impersonal, and she therefore chooses no emotional colors, no revelatory designs or fabrics, no temperamental hats or shoes. Her clothes betray no personal confidences, altho she may sparkle as does an iceberg in the North Atlantic, with her scintillant wit, or be as gracious—and as remote—as a palm tree on an island of the Bahamas.

The Utility Ensemble can be very versatile. By change of accessories and details it can be at home for all the occasions which demand Utility Clothes. The parts can be juggled about in order to preserve the degree of informality compatible with the occasion. This is not only a short cut to economy, but a space-saving necessity for the modern woman who lives in a small apartment or who travels by airplane and must "travel light."

The *Social Ensembles*, formal and informal, are not so impersonal as utility clothes, but those chosen by the woman of good breeding express restraint, and meticulous fitness for the occasion.

What a splendid tonic effect stimulating changes of clothes have! Variety is invigorating. Slavish devotion to one type of clothes is sure in time to bring on melancholia, for monotony is maddening. The dementia may be preceded by disinterestedness evidenced by untidiness and carelessness. If the symptoms are recognized, one should hasten to the dress shop—the beauty shop—the hat shop—the psychiatrist may not be needed!

The contemporary attitude toward living has always controlled standards of taste in clothes, and therefore the best



one can do is to be alert, versatile, plastic, balanced and sane, "not the last by whom the new is tried nor yet the first to lay the old aside."

#### INTIMATE APPAREL

*(Ideated by fastidiousness, sincerity, comfort and unity of style with outer apparel.)*

The foundation of style is laid in the first garment a woman puts on.

It is the expression of the sincerity of a lady that her intimate garments invariably and utterly declare the quality of immaculateness. Therefore the choice of the practical woman is fabrics and colors and designs for such apparel which are of a kind that can be easily, effectively, safely and frequently cleansed.

No matter how brief or how elaborate the undergarments are, they must be comfortable, permitting freedom, agility and gracefulness of movement without evidencing bulkiness. In the modern houses, kept at summer heat, warmth is not generally essential, but should the individual require this quality it will be obtained through the use of textiles which are soft and non-heat-conducting without being clumsy or heavy. All straps and bands should be adjusted so that there is no irritating pull or constriction. Corsets are comfortable—cut so that they mold rather than constrict figures (even the most obese) into symmetrical contours. There is never any bulging or tightness, but by the artistic cleverness of the designer the superfluous flesh miraculously disappears.

The aim of intimate garments in all periods of dress has been to reveal or illusion figure-proportions which answer the standards of the contemporary Fashion, for the effect of the outer garments depends greatly on their foundation for line.

When straight lines have been the mode, flat, boyish figures have been the aim, and the cut of the undergarments has been such as to furnish (at times almost uncannily) a foundation figure which answered the demand. In a twinkling the caprice of Fashion might present very feminine designs, and, presto! by the cut of the foundation garment the molded, rounded bust and hips would be revealed or illusioned.

Like a movement in a circle, the style of the outer garment controls the cut of the undergarment, which in turn determines apparent proportions and contours of the figure.

The thought of unity of outer and undergarments should not stop with cut. The foundation, in its color, fabric, and degree of elegance and decoration, should conform to the ideation of the gown. This rule would demand three types of corset. To illustrate: If the lady should select for the formal evening occasion a black marquissette gown, she probably would choose black undergarments in harmony with the gown. The intimate apparel could be varied according to the taste of the lady. It could appropriately be lace-encrusted, or of the utmost plainness as to decoration; of the most skilful cut, either in the two-piece or the one-piece style; but *elegance* in fineness or richness of fabric would be the inevitable choice for the formal evening ensemble.

With a cotton-print house-dress the intimate apparel would conform in the quality of simplicity—no elegance of texture, no elaborateness in decoration. All utility clothes would demand the same “tailored” undergarments in practical fabrics.

Lord Chesterfield’s maxim can wisely be applied to the choice of undergarments in their relation to the outer garments which they accompany: “Be plain where others are plain; be fancy where others are fancy.”

## THE SCIENTIFIC WAY TO SMARTNESS

Madame Maclear, Parisienne and skilful designer for Van Raalte, says:

"Practical things versus smart ones started an epic battle toward the end of the nineteenth century, when women began to enlarge on activities which, dainty or useful, had hitherto been mostly confined to the hearth. Unlike other battles, this one ended paradoxically in an unmitigated victory for both sides—inasmuch that women to-day can (and should) be utterly smart in the most practical of their clothes.

"In fact, the two things are so closely linked in our minds that we can no longer conceive as beautiful, the artificial and constrained gestures that result from cumbersome clothing.

"We owe this new attitude of mind to the new biddings of fashion. As charmingly whimsical as ever, it has in addition given proof of great wisdom of late by bestowing upon women a freedom of motion in keeping with the ways of modern life. Clothing of a new type makes it possible for a woman to move, act, and generally live as nature intended that a human being should. Artists and lovers of beauty rejoice at this latest decree of the mode, that natural forms are preferable to the succession of fanciful ones that women had assumed in the past.

"This tendency is obvious enough in dresses, but is, to say the least, as vitally important in underthings.

"For the modern silhouette is cut not only by the frock but also by the figure beneath it, a figure that should no longer assume the stiffly statuesque stand of old but rather the firm molded lines of youth."

## THE MOST INTIMATE GARMENTS

*The Singlette*

The Singlette, that newest conception of foundation garments, is the logical and exact answer to the problem set by a new era.

A singlette is an undergarment in which the different accessories that constitute a complete set of underthings have been skilfully combined so as to form a convenient whole, devoid of unnecessary duplication or of unsightly accidental gaps.

Made of soft and firm silken knitted materials, varied in weight and quality so as to adapt itself to cool or warm weather, cut on the lines of a naturally beautiful figure meeting the individual requirements of slender and stout, it gloves the body and gives a feeling of comfortable snugness. Allowing ease and freedom, it does away with that careless laxity beneath a frock which is one of the most objectionable and unattractive "faux pas" into which any one could slip.

What makes the singlette an outstanding undergarment of the day is the fact that, not content to make it smartly practical in appearance, Madame Maclear, with her customary sense of estheticism, has furthermore given careful attention to minute details. Every seam, every dart, every stitch, so placed as to achieve perfection of figure with unimpaired comfort, outlines and enhances the grace of the general cut. And, in order to make the garment look as soft and dainty as it feels, these outlines are merely trailed shadows where two pieces of cloth are invisibly brought together, without even a stitch showing on the outside.

The treatment of every seam and dart is prompted by a definite reason that constantly tends to beautify the figure; altho different cuts are chosen according to the type of figure for which each singlette is individually conceived, there is generally a snug-fitting gracefully-cut broad band around the waist, topped by a fully and properly shaped brassiere. The object of the snug band is to prevent the bust from being placed too low, as a low bust, besides its detrimental effect on

the beauty of the general silhouette, also tends to make a woman look older than her years.

There is no end of comfort in the silken sheath of singlettes, and unequaled smartness and charm is derived in wearing them. So soft are they that they can be laundered daily in a turn of the hand and as readily as a pair of stockings—a fact that will be greatly appreciated by fastidious women and that will probably promote greater daintiness throughout the world.

When women began to realize that dressing in innumerable layers was as boresome as unnecessary, they eliminated some of these layers. Now that Lucile Maclear's singlette cumulates in one single garment all requisites of underthings—hygiene, beauty, and gentle support—the problem of what to wear under a dress is solved, and this for the greater delight of both the wearer and the onlooker.

### *Corsets*

Should the woman demand greater support or the nipped-in-at-the-waist figure, she can wear the corset under the singlette or under a princess slip. The corset may be a slim sheath of satin, for evening décolletage cut to the waist in the back; a girdle entirely of hand-knitted elastic, or with panels of fabric used with the elastic; or for soft, formal gowns a corset made of lace with bust forms and ruffle at the bottom; for the body, fine materials with elastic introduced for molding the figure, and four whalebones, two in front and two in back (a three-in-one ensemble-brassiere, corset, and panties).

The stout woman barter her cargo of *bon-bons* for foundation garments that are cleverly cut by the skilled artist—whose expertness justly demands its monetary return—and is fitted by the expensive corsetière who has made a study of figures and lines.



Much of graceful posture depends on correct corseting.

Shoulder straps in all the combination garments are made of elastic. Three pairs of garters are attached to the very narrow girdle, the wider girdle, the long corset or the combination garment.

### *Brassieres*

Brassieres may be narrow bandeaux of lace or net bound with ribbon which furnishes the essential firmness; or of satin, worn over a glove-silk undervest; or of knitted silk. These brassieres may be cup-form or of a design which is adapted to the fullness of the bust.

### *Panties*

"Panties" may be wrap-rounds, step-ins or bloomers; they are usually made with a pointed belt, which gives a slender waist and hip line.

### *Chemise*

The princess chemise can be made of a variety of soft fabrics: plain, edged with lace, or made entirely of sheer lace.

## SLEEPING GARMENTS

### *Nightgowns*

The nightgown may be a simple, unadorned, comfortable, practical, matter-of-fact garment of varying lengths, short or reaching almost to the floor; an elaborate lace-trimmed short affair; or an elegant gown, trailing, becaped, jacketed or sashed, or decorated with cascades of lace or godets of narrow pleatings. The last-described night-robe ensembles might be worn for daytime in the boudoir. There is one quality in



which intimate garments all agree, and that is fastidiousness, daintiness, and immaculateness.

### *Pajamas*

Many girls prefer men's fashions in pajamas, the simple and unadorned; others like the sleeveless jackets; and some the one-piece garments reminiscent of their childhood Dr. Denton's.

### EXERCISE GARMENTS

A sleeveless silk shirt made long with a step-in piece to insure the tuck-in's permanence, and short trunks of velvet, made like a boy's running pants, make a jaunty, comfortable, sensible outfit for practise dancing and other indoor exercise.

### PULLMAN ROBES

Dark, coat-like robes, which can be discreetly worn for the journey between berth and dressing-room, are in much better taste for travel than lacy feminine negligées. One must emphasize in the selection of this garment the utility idea behind all travel clothes, and through the expression of serviceable fabrics, inconspicuous colors, excellent cut and workmanship, rather than ornateness and luxuriousness, give them the mark of appropriateness.

### THE BATH-ROBE

A warm, wool bath-robe with warm slippers—as plain as a man's dressing gown and slippers—are useful additions to the wardrobe of girls going away to school or of those who live in cool climates where, even in the best regulated homes, heat is not always a certainty.

## THE NEGLIGÉE

This garment for intimate occasions may be feminine in character—silky, lacy, colorful, and dainty—chiffon, Georgette, lace. If the woman's temperament does not find such fragile qualities expressive of her individuality, she may choose those that are in "tailored" designs of rich rather than delicate material—chiffon velvet, satin-lined for warmth; crêpes—cotton and silk—or figured fabrics.

## LEISURE CLOTHES

Utter relaxation and solitude, which every woman needs, especially the mothers of active small children to whom they give personal care, and business and professional women whose hours spent in the mart of trade exact tension and alertness, should be spent in garments that are unlike their clothes worn for the daily routine. The active woman who goes from the nursery, school-room or office to a refreshing bath, comfortable and beautiful leisure clothes, and a restful boudoir, will find her zest for humanity and for life unwaning, and her success sustained.

## LOUNGING CLOTHES FOR ENTERTAINING

The lounging clothes which have been worn in the boudoir—leisurely pajama ensembles, fluttering whispering tea-gowns—may go out into the social light of the home if they in some way—perhaps very subtly—express the reticence and restraint and non-committal characteristics of the lady. The line of demarcation between the informal and casual and the vulgarly free-and-easy may be detected only by the one who has an eye single to taste. The bizarre in color, the extreme in

design, the original in texture combinations, the Oriental, the classical in atmosphere, may masquerade in smart lounging clothes worn for entertaining; but the intimately personal, never! Unless one's fine breeding and its resulting innate, invulnerable sense of fitness is sure, one should hesitate to step in the smallest degree from the conventional; for to be "just common" is to be avoided, even if it is necessary, in so doing, to be marked as "straight-laced." Did the prophets see in the revival of the corset in 1930 a future social régime in which to be "straight-laced" would be fashionable in manners as well as in clothes?

#### THE SUNDAY NIGHT DRESS

This dress would not be classed with "intimate apparel" in that it is "personal," but it does take on the confidential character of the relationship of intimate friends; it has a quality of elegance and cultivation, of regalness and the graciousness of a queenly woman.

## CHAPTER II

### STYLING YOUR ACCESSORIES

**I**T is not the purpose of this chapter dealing with accessories to discuss the dress accompaniments of any definite period, but instead to explain certain rules that may serve as guides for the good taste which distinguishes both the costume and the occasion.

If every woman dared to express her taste, her principles, her individuality in her raiment, how full of charm society would be! Fashion would appear as her willing handmaiden, yet never supersede the woman herself.

A Fashion may start out with every earmark of good breeding; but gradually it seems to absorb, here and there, a trace of vulgarity, until by the time its popularity has defeated its prestige it is but a cheap caricature of its original self. It has become a craze, rather than a mode. There is a law higher than that of Dame Fashion, and that law is the good sense of the Individual. All that the Individual needs to do is to establish a logical reason for her insubordination to Fashion's dictate. It would be very effective to exhibit a photograph of one who bears upon her head a roof-garden hat, burdened, but not adorned, with three bunches of purple lilacs, a half-dozen pink roses, and two bunches of white grapes. Truly the white woman's burden! Yet at one time in the history of Costume, and not so far back as the days of Marie Antoinette, such hats were dictated by Dame Fashion, and accepted by "sensible" women. "'Tis true 'tis pity, pity 'tis 'tis true" many women have not yet learned to tell the difference between fashion and style.

## UNITY OF IDEA

One August day a woman entered a fashionable hotel. She wore a floppy picture hat, a wool sports suit. Her scattered mentality was reflected in her heterogeneous attire. Her feet were shod in cut-out satin slippers for an evening party, her head for a wedding pageant, the rest of her for a shopping tour, but she didn't know where she wanted to go! She made one think of that suitor of Portia's who "bought his round hose in Germany, his doublet in Italy, his bonnet in France, and his behavior everywhere."

There simply must be unity of idea, not only as it is expressed in color harmony, proportion and scale, texture, combinations that are compatible, but also in appropriateness for the season, the time of day, the spirit of the occasion—formal or dignified or gay—informal or conventional or conservative.

## COLOR STANDARDIZATION IN MERCHANDISING

With the popular and much-needed work of the "stylist" in the manufacturing industry and in wholesale and retail selling there came a standardization of color, so that the heretofore extremely difficult and often impossible task of assembling a costume with harmonizing color details has become more simple. For instance, the manufacturer of handbags is informed as to colors in fabrics, hats, and shoes, and his handbags are in harmony. However, to the connoisseur a color harmony must be more subtle than "shoes and purse of the same color" or "gloves and hose that match." The progressive Public will continue to demand greater and greater technical skill in the inexhaustibly varied uses of color. Art in industry must keep ahead of the consumer, who is becoming more

and more enlightened, vastly more discriminating in her selection, and imperiously exacting in her demands.

### INDIVIDUALITY IN HATS

#### *The Moldiste*

In hats, more than in any other detail of dress, women long for individuality; for hats are the frame of the face, and the face is the "center of interest" of every living portrait, because it expresses the intelligence and spirit of the woman. Women have accepted joyfully the Frenchman's skill in molding hats on the heads of the wearers, thus insuring individuality. The Moldiste must not only understand the immutable laws of line and color, and the medium of felt or fabric in which she works, but she must have insight enough to find the woman's latent ego and bring out this discovered or rediscovered real woman in her environment of millinery.

An American milliner, crippled and obscure, but artistic to her finger-tips, raised the art standard in her own community by insisting that there be a specially designed hat for each customer. She even demanded two or three fittings for the hat, which was made under her own direction. Each hat was an unrepeatable design. This artist searched for fabrics which, by their texture and color, supplemented the line of the hat, and all blended in giving to the wearer a completed harmony which never failed to bring out her hidden attractions. In her quiet way, this obscure little woman expressed her art appreciation without any thought of gain or fame; but she was in very truth a John the Baptist, an Unknown Apostle of Beauty, a forerunner of individual and spiritual expression in clothes.



*Hats Express Individuality Through Definiteness*

There are hats which declare the invincible purpose of the wearer to be a law unto herself; to promote Style rather than Fashion; there are those which are so languishing and so affected that they easily suggest the mid-Victorian. Nothing is quite so disturbing in people of to-day as indecision, a foe to smartness. Some hats seem to hesitate between strength and weakness. Directness or definiteness does not mean rigidity or hardness; a filmy evening gown may have definiteness through its completeness in fulfilling its purpose. This directness is an essential of Style. If one decides to be "a lady" in her afternoon gown, she must be every inch the lady; likewise she must be every inch the equestrienne, completely the sportswoman. (This does not mean masculinity. Femininity is versatile enough to dominate women's apparel for all occasions.) If a feather decorates the hat, it should be there for a purpose and assert with definiteness which way the wind is blowing; if there is a rose, it should seem to "belong." If a hat is for horseback riding, it should declare efficiency and not attempt to look languorous; if a hat attempts to be coy and coquettish, it should quite frankly admit it; if a hat is to frame the face of a nice old lady, it should play the rôle of graciousness and not appear to have the purpose of rejuvenation. One's hat should never be an advertisement for its designer;—its sole purpose is to bring out the wearer's individuality through the revelation of her best qualities.

*Maturity and Hats*

There was a real charm about the quaint little bonnets which women used to wear when they came to what they considered middle age and what we call forty! Many of these little bonnets were most alluring. Nowadays great-grand-

mothers as well as grandmothers consider themselves young. The hats for them should be comfortable and softly flattering, yet dignified. If only some one with real understanding could fashion a hat especially designed for grandmother, I wonder if she would discard it lest she seem to appear "too old!"

We find, as we advance, that the appearance of age can be deepened by too somber apparel. Hats should suit one's age, of course, but that does not mean that they should give one the appearance of an octogenarian.

Hats do possess a youth-preserving and a resurrective power, and this is recognized by all women who have a sensible view-point in regard to clothes; but that fact should not be allowed to lead to a mistaken selection of youthful hats. A woman of thirty-five has been known to select her hats in the juvenile department of a hat shop and be successful, but it would not be wise to let her experience become universal. The hat that has more dignity than youth in its lines and color has a less aging effect. A person may be youthful and yet not appear childish, and so should it be with hats.

### *Hat for Occasions*

Twenty years ago, on a Europe-bound steamer, a man took from his pocket a soft, folded felt hat. He turned it in on one side, but the shape and smartness still remained. Many of those who watched him and marveled at such a remarkable "wishing" hat, acquired as soon as possible a similar blessing upon their heads. Soft, pliable, adjustable hats took the place of the conventional stiff, uncomfortable ones for informal occasions.

When women declared their intention to have comfortable clothing the sports type of clothes evolved to answer the demand for freedom of frocks. Stiff hat fabrics were put aside in favor of the soft felts which men had adopted. From

this adaptable fabric hats for all daytime occasions were fashioned, including the felt hat with a protecting brim, which lends itself admirably for wear with sturdy clothes, and the off-the-face hat which goes with more formal clothes. Choosing a hat from the infinite variety of straw and fabric now offered is in reality a sport in itself, for each one is as alluring as the occasions for which it serves. Tho it is not difficult to make a choice, there must be art in wearing the choice. To be jaunty and yet not look untidy, to be casual and yet not appear careless, to express formality and not seem to be overdressed, and, withal, to be individual, appears to be quite a task. And yet it can be done, and no woman on earth can do it so effectively as does the American woman.

### *Evening Hats*

Old-fashioned women always maintained that a hat should be worn in a restaurant with an evening dress, but the vogue of evening hats comes and goes. The idea behind an evening hat is either elegance or delicacy. These hats may be a wrap-round turban in materials from velvet to tulle. The fabric is often drawn so tightly that the contour of the head is revealed, and the ends are tied with a bow where it is most alluring. Hats of lace and tulle and net, with brims which turn back from the face, have not assumed huge size since the Florodora days, but they are of medium size. Small picturesque hats like Dutch caps and baby bonnets are fashioned of gilt and silver lace, tulle and fine fabrics heavily embroidered, pailletted and sequined.

### *Your Evening Head-Dress*

No matter how intricate the head-dress is, the idea of its effect on figure pattern and silhouette must always be of first consideration.



DIFFERENT HATS FOR DIFFERENT FACES



The head-dress should always exemplify the idea of the frock. For instance, a dainty, bouffant frock of pompadour silk and lace should never be accompanied by an Oriental turban.

The Spanish influence in dress calls for combs so large as to seem bizarre. These combs may be of carved ivory, ebony, or tortoise. Combs set with colored stones or rhinestones, while chosen at times, are not as correct as the plain. With the low evening coiffure, two disk-like combs may be worn.

Every detail of hair dressing and hair decoration tends to carry out the fashionable appearance of a small head. Simply dressed hair asks for no assistance, but depends on its own sheen for loveliness. The sculpturing of the head into beautiful contours, through skilful hair cutting, has been a great aid to individualizing personal appearance. Certain daring ones have invented their own picturesque hair-dress.

To give to shingled hair a transition from informality to the correct coiffure for evening, one finds many devices. The hair ornament is a solution of the problem of growing hair. The ornaments may be charming pins and bandeaux, sometimes matching other jewels. An ornament of seven opalescent crystal roses might confine the curls at the nape of the neck. A curved bar of rhinestones matching a necklace was worn by a dark curly-haired girl for the same purpose. Large pearls mounted on tortoise-shell form a frame for the face. This is set back off the forehead and the hair falls over the forehead. The comb ends at the ears, which are uncovered.

A study of individuality will show a recurrence of characteristics in personages who in past periods controlled the destiny of design, and in the employment of the same personalized details used by these personages real distinction will be obtained by the modern woman.



*The Psychology of Hats*

There is no more blessed antidote for gloom than a hat. A smart and becoming hat will buoy up a woman's spirit, give her confidence, increase her power of repartee, and make her wit scintillate. A woman should always try to select her hat when she is in a happy mood, for her feeling at the time of the eventful experience of selection will later reappear like the rush of sentiment which follows the perfume of a certain flower, or like the strange thought-current that awakens the taste of grandmother's cookies, or like the clinkle of ice in a goblet after a fever. One's soul may sink beneath the hat which sneers at the soul's quest for Beauty. It is hardly possible for any woman to be spiritual in a hat which is hideous and caricaturing. The art of selecting hats to express one's moods is advancing individuality in dress.

Where is the dogmatic one who reasoned thus:—a plain hat, prim and precise and without imagination, should be worn for the hours before the two hands meet at the top of the clock; after the sun is directly overhead, a floppy, flower-trimmed picture hat or a sweeping velvet is suitable; lace and silver and gold and tulle and all the elegancies belong to the evening. What difference does it make if a hat which preaches propriety loses its popularity? Even the most harum-scarum lass knows enough not to wear a tam-o'shanter with a Marie Antoinette evening dress. She might, however, decide to wear something a little bit off-key and, by her very daring, create a slight stir of admiration. But she must be quite sure of herself. First of all, let me repeat, one must know absolutely what is the right thing; one must be able, in other words, to "speak by the card." Then, too, she must know what is becoming. Not until then should she attempt to be "different."

It is always the amateur who moves without her cue and who, in attempting to be clever, finds that she is "plain ridiculous" and "arty."

#### SHOES AN IMPORTANT CONTRIBUTION TO TOTALITY

Every costume a woman wears is an ensemble, and in assembling the good ensemble there is no more important item than shoes.

With the progress of good taste the vogue of harmonizing shoes has steadily advanced, and no woman now would think of laying claim to smartness without the knowledge that her shoes were a fitting complement to the rest of the costume; not a detail that is obtrusive because of leather, color or design, but a contribution to the *totality* of the pleasing ensemble.

It is inevitable that the smart woman must plan to have a wardrobe of shoes. She can do this and escape the reproach of extravagance if she lays her plans wisely and gives tender care to the shoes she selects. Slim lines, smart heels, ease, conservatism—all these qualities establish a style which may sniff at the demands of capricious Dame Fashion and enable shoes to do service for more than one season. Long skirts demand designs different from those shoes which were worn with short, sheath-like frocks. When long flowing lines characterize the designs of dresses, shoes consistently follow the rhythm with their longer lines, just as round-toed, coy, and coquettish shoes attend on ruffles and puffs.

Shoes should never give the foot a vulgar or abnormal line, but should be of that last which best suits the foot's own particular structure; they should never make the foot conspicuous, either by an extreme design or by a spotted or pie-

bald coloring. Nothing is quite so absurd as overornamented shoes, and the wrong shoes may show greater incongruity than will a grotesque hat.

### *Walking Shoes*

A shoe of tailored design is quite as essential to a suit or cloth or silk coat-dress as an elaborate slipper to a delicate evening gown. An Oxford with ties or a strap model with button fastening, and having the necessary width at toe and ball and the necessary snugness at the heel and arch, with straight inner line, and with solid leather heel of the average popular height of  $2\frac{1}{8}$  inches, is impeccably correct and is a comfortable walking shoe. It is flattering likewise to the well-shaped foot. Common sense, one sees, is necessary to acquire that harmony which should be the fundamental idea of any correct costume. Imagine a girl walking over a country estate in high-heeled satin slippers! She is missing utterly an opportunity of appearing attractive, and instead, is looking "common." Practical shoes with practical clothes give a correctness that has economic value. No woman should go for a walk in bad weather without shoes which are designed for protection. This sensible yet attractive type of footwear expresses the onward movement of fashion toward appropriateness rather than capriciousness in foot-dress.

There is a variety of browns and of black, dark blue and dark green in shoes for the street.

In leathers there are calf, patent leather, lizard, ooze kid and vici.

### *Sports Shoes*

Sports shoes have the same rather picturesque freedom and jauntiness that characterize all sports clothes. First, they must be comfortable; after that, they must suit the activity,

whether it be tennis, gold, hiking, skiing, or yachting. They should harmonize not only in tone, but in fabric and idea. Plain buckskin and doeskin—or these trimmed with calf—suit the spirit of flexibility and durability which prevails in clothes for sports.

The colors are rather standard, such as the white buck trimmed with brown, worn with everything except black and white combinations. With black and white, buck trimmed with patent leather is suitable. The esquadrielle, similar to a Greek sandal, and the moccasin model both in Oxford and with strap, may be had in white buck with low heels and thick soles.

### *Shower Boots*

Trim-looking all-rubber or cloth-and-rubber boots, 'as neatly shaped as a high shoe, with snaps or "zipper" fasteners, should be in every woman's shoe wardrobe. These can be purchased in colors to harmonize with different color plans and in a variety of weights to suit the demands of the season and climate.

### *Slippers for Formal Afternoon*

The idea of formality is expressed in texture, design, and color. For example: *texture*—suède, mat kid or glacé, patent kid, and reptile for inconspicuous trimming for the entire shoe; *design*—high heels, open sandal and instep strap, Colonial with handsome buckle and pumps; *color*—preferably darker than the tonal quality of the whole costume. There should be a relation in idea to the costume. For this reason shoes should never contrast in texture and line, altho their color may contrast in *one* of its three attributes, which are hue, value, and intensity. For instance: If a brown shoe is chosen to wear with a green frock or coat, its color must be of the same value and intensity as the color of the garments,

because of this contrast in *hue*. If a brown shoe is chosen to wear with a brown costume, it may contrast in value. The color of shoes chosen to wear with a print is the darkest predominating color in the design or the background color; this is true for daytime and evening ensembles, and the logic of tonality is evident.

The obvious in anything is wearisome—as are shoes that meticulously match a costume. Matching is the easiest way to *color ensembling*, but the least interesting. The following table of colors may serve as a convenient basis for the reader's individual selection:

<i>Costumes</i>	<i>Shoes</i>
green	brown or green
brown	brown or bronze
red (toward orange)	brown or red
white	white, red, black
purple or dahlia	black or purple
blue	dark blue
gray	gray, blue, black
beige	beige or brown
black	black

### *Evening Slippers*

In fabrics for evening slippers there are constant fashion changes, but always the idea behind their choice is elegance, femininity, daintiness.

The perennial favorite is the slipper that can be dyed to match, harmonize, or contrast with the gown. The fabric may be kid, crêpe de Chine, moiré or satin. In some seasons lamé, brocades, gold and silver kid have been styled. Each of these fabrics has its own "feeling" and should be chosen to harmonize with the texture idea behind the dress.

One should choose shoes without pattern to accompany



gowns that are patterned. Alice wore beige lace, turquoise slippers, and a necklace. Mary wore a gown of soft lamé with a background of tea-rose. Her shoes were not brocade, but crêpe de Chine dyed to match the tea-rose tone. Martha wore a figured chiffon frock with beige background and dark brown dominating in the design. She decided in favor of tête de nègre satin rather than beige crêpe de Chine slippers because she felt the costume needed character.

### A Résumé

Let us briefly sum up the subject of shoes. Shoes should be a part of the logical whole of the ensemble. They should have the same "feeling" as the basic idea which the costume unit expresses—formal or informal or neutral. Four distinct types of shoes, with many variations, comprise the shoe wardrobe. Shoes which fit up around the foot, giving the support and protection which was formerly given in "high shoes," are for *walking* and *street* wear.

Comfort and freedom, as well as denonair jauntiness, ideate shoes for *sports*.

The *formal afternoon shoe* has behind it the social idea of gentleness, taste, femininity, dignity, repose.

For evening, the make-believe, imagination, vivacity, glory, and splendor; also reticent restraint, lightness and brightness, fluidity, and interesting broken patterns of moods—all these and vastly more make up the spirit of *evening slippers*.

### HOSE

The alluring and varied displays of hose proffered to women must be viewed with an eye single to good taste. As is also true of shoes, there are thousands of styles and colors offered to women, and their wise selection demands alertness



in detecting and strength in resisting the undesired lure of fads and follies.

There is a permanent style rule by which a woman can discriminate: "Hose must be right in color, texture, and design."

Color is governed by individual taste, and women are tremendously fortunate in that they can procure innumerable tones of hose in subtle smartness of color. "Value" (lightness or darkness) is the most important consideration for mistakes in choosing too-light hose are most noticeable. The hose should be chosen with consideration of the color tone of the entire ensemble, not necessarily to match the hue and value of the dress, for that might be stupid, but with brown and gray, the same hue but a lighter value, as beige hose with brown; but for blue and green, tan hose of a very sheer texture, which gives the effect of lightness because of transparency with black. The flair for sun-tanned hose (the hose repeating the tone of hands and face) may help many women to gain the desired tonal quality.

The rule of texture harmony is absolute. One does not wear sheer hose with a practical tweed suit, but rather those which give the effect of also being equal to the demands of utility. Nor does one accompany a delicate or luxurious gown with "service weight" hose, but with the filmiest. The latter rule is most generally intuitively obeyed because the woman's sense of elegance in costuming links fineness with elegance.

Designs in hose of good taste have not only remained simple—no fancy heels—but they have become standardized.

The smarter stockings are perfectly proportioned, so that they can not fail to be smooth, unwrinkled at the ankle, comfortable; they neither slip nor bind; they are neither too long nor too short in the legs or in the feet, and are free from run-causing strain.

For hosiery designs women are classified into seven or more groups. After determining her type and class, each woman may be her own arbiter and be assured of perfectly fitting hose. The different groups may be described as—

- Short women with average leg measurements.
- Short women with plump leg measurements.
- Tall women with average leg measurements.
- Tall women with plump leg measurements.
- Average height with average leg measurements.
- Average height with heavy calves and thighs.
- Generously proportioned women.

Discriminating selection of hosiery is urged, for the wrong hose may utterly ruin an otherwise perfect ensemble.

#### THE IDEA BEHIND GLOVES

When "elegance" inspires the mode, and when the Etiquette of Clothes receives much thought, gloves are an important note in the fashionable wardrobe ensemble. Not only must textures and colors and designs be carefully considered, as to rightness with their ensembles, but their "feeling" must be in accord with the spirit of the occasion. Because of the activity of the hands, even if they are only making a gesture, there is inseparable from gloves an effect of serviceability. Certainly the material most employed for gloves—leather—is ideated by the quality of strength.

#### *The Five Classes of Gloves*

A fortunate lady may possess dozens of pairs of gloves, but all of them—so far as the idea behind them is concerned—would come in five classes:

*Daytime Formal* (for afternoon)—Gloves of soft suède or glacé kid; the style is a pull-on varying in length, worn wrinkled

at the wrist, casually *covering* the bracelets. (Sometimes, according to the year's fashion decree, an expanse of arm shows between the glove and the short sleeve of a formal daytime frock.)

*Daytime Informal*—Gloves of heavy suède or kid, doeskin, mocha (Arabian goat skin, sometimes misnamed "antelope"), or chamois for summer; in style, plain pull-on. (Insets of contrasting colors, stitchings, pipings, cuffs, and what-not may be dictated by fashion—or a craze—but they never can be in perfect taste.)

Colors chosen should harmonize with the ensemble's color plan—grays, browns, tans—some white, some black; darker tones for fall and winter.

*Informal Informal*—Heavy doeskin, antelope, yellow or white chamois, pigskin; in style, pull-on or one-button; open seams, hand-stitched, loose and swaggery.

*Evening Informal*—Glacé kid, suède; style, pull-on or mousquetaire.

*Evening Formal*—Suède; style, mousquetaire—long and wrinkly.

*Colors*—White with tinge of color; pastel tones and black.

Pull-on evening gloves without buttons are not so popular as the ones with buttons, which are more easily removed. Quite naturally, one removes the gloves when she is dining and replaces them when she goes to the theater. Some wear them while dancing—others do not. One glove may be removed—which one depends on whether you are right or left handed. Of course, if you are a friendly, hand-shaking person it may be the right one.

#### THE GESTURE OF GOOD TASTE

Gloves make the gesture of good taste in their harmony with the costume in idea, color and texture. An incongruous glove may ruin a correctly completed costume; for instance, suède gloves with a football-game-spectator outfit. A pair of wool mittens would be in better taste, but—no doubt the exacting lady prefers pigskin!

Shoes, gloves, and hat chosen to match each other in

color, yet to contrast with the dress, would be an easy way to "unity," but color ensembling can be much more subtle. There are no two ways, however, when it comes to unity in "idea." Imagine a velvet hat expressing elegance, suède pumps declaring for daintiness, a fragile appearing chiffon dress, and capeskin gloves! Absolutely fatal!

Quality, workmanship, beauty of fine lines, restraint in color, harmony of idea—all these attributes show an exquisite feeling for the right note in gloves as an essential detail of the Costume Ensemble.

### HANDBAGS

The handbag may give a piquant touch to one's costume, or it may be as "sounding brass and a tinkling cymbal." With a suit or a wool dress, the leather or tweed handbag, fitted with convenient toilet requirements, will sound just the right note. The handbag may be chosen to harmonize with the costume in color, or it may be of the color of the hat, shoes, and gloves, and so produce a logical harmony. Or it may complement the trimmings of the dress and emphasize a slight contrast with the general tone of the costume. A black-and-white costume may be enlivened by a bright red leather purse.

Linen embroidered in brilliant colors and homespun make very good-looking bags, which are especially suited to summer sports clothes. They may be of various shapes and sizes.

The design as well as the color of the handbag should be carefully considered. A rectangular or large circular bag would give a Falstaffian aspect. The long narrow purse might produce a line which would give slenderness to the wearer.

For afternoon, the silver or gold mesh bag and the lamb or brocade and beaded bag are satisfactory and economical because of their adaptability to different costumes. Suède or antelope bags with jeweled frames—and even the vanity case

has been made so alluring that it is impossible to frown at the insouciant user—give an important ensemble accent.

Needle-point embroidery is often revived, and the bags fashioned of it give the same air of quiet elegance to a sober costume that a bit of old tapestry gives to a somber room. Tapestry, too, may be called into service, and a most durable and interesting bag added to a daytime outfit.

Flat envelop purses in different sizes are made of rich brocades, of brilliant silks, or of soft shiny pin-leather in gay or quiet colors. These are as flat as a wafer and have no handles. They add as much to the good appearance of an afternoon costume as a capacity-feigning pouch-bag.

For evening, bags studded with rhinestones or embroidered with pearls have graced many formal ensembles. With a formal evening costume an exotic bag—pouch shape, embroidered—is mounted on a frame set with multicolored stones. Fabric bags of non-tarnishing gold brocade are pouch shape or envelops.

#### HANDKERCHIEFS

Dandies, in "the olden, golden glories of the days gone by," displayed enormous, lace-bordered handkerchiefs hanging carelessly from their pockets. History repeats itself in custom, if not in characterization; so women may follow one of the fads of another period.

Gingham-bordered linen, brilliant foulard, and pongee handkerchiefs seem to "belong" with the suit, shoes, hat, and gloves of a business and morning outfit. They are very good, too, with sports clothes. Conservatives cling to spotless linen.

Once in a while we see a little lady with "a saucy twinkle in her eye," from whose tailored-suit pocket peeps a dainty little lacy handkerchief. It is irresistible, because we know that she "knows better." The one who best appreciates the



tonal color quality of her costume chooses her handkerchief, not as a detached spot of glaring white, but with hue, value, and intensity of color compatible with accent in mind.

For afternoon, one's kerchief is more delicate.

For evening, it is lovely to possess a delicate cobwebby affair, very small or very large, quite as piquant as those of grandmother's day, but with a very modern and exotic scent. Actresses make much of the dramatic quality of a handkerchief, even as may you and I.

### UMBRELLAS AND PARASOLS

In selecting an umbrella for service, which is of course the first intent of this accessory, one should give first thought to the wearing quality of the covering. Usually a mixture of silk and linen gives a longer and stronger proof of the umbrella's ability to shed water. It is well to select an umbrella which can be hung from the wrist by a strap, cord, or ring, and be sufficiently clear of the pavement.

What a pity that fashion does not always decree sunshades or parasols which form colorful backgrounds for the head and shoulders or add a bright note to the lower part of the figure when they are folded! As a really charming accessory to one's apparel, they have received consideration, and will return to favor again and again.

If it is color reflection one desires in choosing her parasol, the law of simultaneous contrast should be kept in mind. Place a yellow head against a purple (complementary color) background, and it becomes more yellow; or a blue-black head against orange!

Some sunshades are short and clubby and gay in design; some are flat and ribbed like a Japanese parasol; some are white, painted with a huge brilliant flamingo or with a small



flock of wild geese with their iridescent plumage. One of these latter sunshades would be very pleasing with a snowy crêpe frock. One parasol is like an old-fashioned nosegay, painted from the point to the lace-edged border. Sometimes hats and parasols match.

A lace or net lining softens the reflection of the top color as the light passes through the parasol and falls on the face. With a lingerie dress one may carry a frilly parasol made of rows of Valenciennes lace.

A parasol of red Georgette, covered with rows of black faïlle ribbon, gave a Spanish touch to a costume.

The effectiveness of black and white is well carried out in sunshades; some are white covered with floral or conventional patterns in black. Some are made of black chiffon over black; some are white covered with black Chantilly lace. The handle, of course, should be a part of the parasol's beauty; it may be of tortoise-shell, carved ebony, ivory, jade, amber, or highly polished wood.

#### DECORATIVE ACCESSORIES

The love of adornment is a heritage from our most primitive ancestors. It is probable that Eve added a bright garland of pomegranates to her somber garment of fig leaves. We all have an instinctive feeling that our natural charms are not sufficient in themselves. This seems to be a universal opinion. Decoration, however, is one of the most dangerous pitfalls for the woman who is untrained in the art of correct dressing. Her danger lies in unharmonious and inartistic attempts at adornment where careful distinction is vital.

To illustrate: a girl of distinct beauty was dressed for an afternoon reception. She was wearing a velvet gown of an unusual green. The material was correct for the occasion; the

color was just suited to the wearer, for it brought out the delightful green of her eyes and enhanced her blonde loveliness. The lines of the dress were artistic—the draperies falling from the shoulders and hips followed the Grecian idea of art. There was even a bit of dull gold embroidery. Thus far the costume was harmonious. But, the little lady didn't have sense enough to stop right there. Instead, she put about her neck a strand of nondescript beads and a lace collar! Thus was the charm of the costume ruined. For unless there is a definite need for a certain ornament, the art quality is lost.

A Frenchman once said, "The American woman nearly always adds just one superfluous detail, one piece of jewelry that should have been omitted, a fur that burdens the costume in spite of its obvious beauty, a flower that should have been left on the dressing-table."

#### NECKWEAR

Few women are not flattered by the soft reflected light of cream-colored collars. They give a youthful quality that is quite magical. Sometimes the "high light" of a costume is the collar. The line of the collar and the fabric may change, not only the shape and expression of the face, but the appearance of the whole figure. It is well to consider, first, the shape and depth of the neck-line of the frock with which the neckwear is to be worn. The collar should follow that line and, by its touch of crisp fresh color, give a clever new look and a softening touch to the gown.

A dress which opens down the front may have a buttoned waistcoat and a pointed turnover collar of piqué or linen. Deep buttoned cuffs may complete the Quakerish spic-and-span-ness of an efficient frock.

A bateau neck may be finished with a flat linen band an

inch wide to which is attached, so that it falls over the dark dress, a finely pleated ruffle two inches in width. The narrow plain band may cross in front in a precise manner and borrow a few inches of pleated ruffle for the finish of the ends. The cuffs match, and are worn over the sleeves, which fit closely at the hand. Refreshing picture!

The neck of a somewhat worn frock may be cut in a deep oval shape and filled in with a vest of linen with a turn-over collar which is held up by a black satin stock and tailored bow. Turn-over linen and cravatted cuffs finish the sleeves. A long shawl collar may be outlined with a bias band of linen or other light-colored material.

Lace collars are a good finish for velvet dresses, and organdie sets, plain or embroidered in tiny colored flowers, give a bright note to taffeta. Heavy Irish, Venice, or Carrickmacross lace, which express serviceability, can be used with wool frocks when more delicate laces would seem out of place.

These are a few suggestions showing what can be done with neckwear. Any one who has imagination and deft fingers can accomplish wonders.

#### YOUR SCARF

Those who sang, "God bless you merrie gentlemen"—in the good old days when Christmas carols were more generally sung—wore long woolen mufflers. These mufflers went over the ears, around the neck, and formed most effective chest protectors. We can not picture dear old Bob Cratchitt without such an accompaniment, and even Tiny Tim, borne aloft on Bob's shoulders, voiced his "God bless us every one" from the depths of his. The muffler has always worn a gay and festive air; so when clothes began to adopt a standard of plainness and severity, the muffler proved to be an enlivening





ACCESSORIES FOR FORMAL OCCASIONS



ACCESSORIES FOR INFORMAL OCCASIONS





spirit. With tailored suit, sports clothes, or school apparel, the scarf is a necessity. It may be of wool, such as carol-singers wore, or of silk, knitted, monogrammed, or brilliantly figured. There are as many different ways to wear scarfs as there are scarfs themselves—and originality is all one needs.

A scarf of yellow knitted silk, striped in black and purple, may be tied in a huge loop under one's ear. How picturesque knitted Reseda green would be with long fringe, and the ends trimmed with Beauvais embroidered flowers, put around the neck, bringing the middle of the scarf under the chin to be crossed in the back, the even ends brought to the front where they are tucked under the belt. A long knitted silk scarf with a deep fringe and a monogram may be crossed under the left ear, the monogrammed end hanging at the front, the other end at the back.

Sweater, cap, and scarf, knitted and colored alike, make a jaunty skating set. Sometimes the scarfs match the coat or suit, but they are not so attractive as those that are selected in a contrasting color.

Toque and matching scarf of brown velvet, inset with finely pleated bands of blue taffeta, are very attractive. Hat and scarfs of greenish-blue cloth may be appliquéd with white Edelweiss, with stems and leaves of brown and green chenille.

A scarf of fur, tied with narrow ribbon—in tiny loops and long ends falling to the knees—is very pleasing and economical if one has not much fur. Another round scarf of fur has a loop made of two strips of velvet and lace, two thorns, and a deep red rose.

For evening, scarfs will transform a plain frock into a costume. One very long scarf may swathe the figure to the side, where its two ends meet, are caught by a flower, and trail—a foot in length—across the floor.

Another scarf of chiffon fastened at the shoulders and waist and falling softly at the back has the suggestion of angel's wings! But—fashions vary daily!

#### SHAWLS

In grandmother's day every woman had several shawls, a different one for each dress. The return of these quaint wraps was heralded by the Spanish shawl which to-day is worn by the *grande dames* in the country of Carmen. At first this shawl was worn merely as an evening wrap, or thrown lightly about the shoulders. Then Fashion dictated that the tall and slender should wear the luxurious square thus: folded into a triangle, one point brought around under the left arm so that the fold comes up well across the bust line and the fringed point hangs down around the back and up over the left shoulder, and held closely or pinned at the breast and waist-line.

A garment's popularity is sometimes its defeat. This was only too true in the case of shawls; for, as soon as they became so popular, even those women of Spain who had worn them for centuries began to lose their original joy in them. The air of cheap imitation in the new ones detracted from the charm of the really old shawls whose luxurious colors had been softened by the gentle hand of Time. The old and romantic shawl, which once seemed so attractive, became horribly common.

Treasure chests have given up their loot of the shawls of Queen Victoria's time in delicate Persian and Chinese designs or embroidered antique squares. The modern shawls of net are gay with Beauvais embroidery

## JEWELRY

It is always pathetic to see a woman loaded with jeweled ornaments. As some one says, a woman who decks herself with jewels, regardless of art, is vulgar enough to quarrel with her cook. A brooch or any decoration which detracts interest from the wearer is defeating the first intention of decoration. Many women who are sensitively artistic in their dress and can financially afford it have their jewels especially designed, so that in form and effect they will enhance the line of costume and give individual grace to the woman.

Beads are not merely evidence of lingering traits of barbarism; sometimes they are really artistic. If a costume is dull and stupid and uninteresting, a string of beads of contrasting color will give accent and interest to the costume.

With the bead craze came the acceptance and appreciation of semiprecious stones, and those who hammer and polish and puncture metals into hand-wrought designs have had much to do with the growing appreciation of these stones. Twenty years ago in Albuquerque, the hungry Indians who bartered at kitchen doors would exchange a colorful turquoise matrix from the not-far-distant New Mexico mines for an orange. One day on the train from El Paso to Albuquerque, a priest held out for the view of his companion a handful of opals which glimmered like captured moonshine. Some of the stones dropped on the floor of the car but were disregarded, as pebbles might have been.

The length of the strand of beads may, however, ruin all the good it was designed to accomplish. A very long strand gives length and rhythm to the movement of the figure, but the short woman who wears a very long strand will find that it is not flattering. The woman with a full bust should wear a pendant of long slender design with the cord long enough

to bring the point where it is attached a little below her breast. Stout women should never wear beads which are not sufficiently weighted by an ornament to make a point at the bottom. The choker effects in large round beads are most trying, and few can wear them effectively. The color of the beads is a more important consideration than the line, but both can make or mar a picture.

Strings of pearls enhance a soft, lacy costume, or by their luster and contrast give distinction to a black satin gown. They have the same result on velvet, but should never be worn with gingham, or tweeds, or serge.

A topaz necklace worn with a brown costume will awaken its somberness, especially if the stones are cut with many facets to give out sparkling lights. But better than a string of topaz is a long pear-like pendant, with a few sparkling diamonds where it is attached to the cord. The pendant idea is one which the woman of subtlety and restraint should use. It gives that feeling which Worth, the famed designer, had in mind when he invested the money left by his daughter's grandmother in one perfect, flawless emerald.

Coral is lovely with soft gray. Sets consisting of earrings, brooch, bracelet, and beads give to demure gray the warmth which some personalities need to lift them from a dreary plane of obscurity.

Amethysts cut in squares of diminishing sizes may be set in large hoop earrings, with brooch and ring set in this same manner. How lovely for a real lady! Grandmother, in her soft gown of blonde lace over natural color silk, could give a royal setting for the richness of amethysts. These jewels are not good with black or any but the most neutral colors.

A strand of cut jet beads alternating with crystal will relieve a dull black dress and give accent to a white costume, but jet beads should never be worn with red or blue.

A pendant or even a strand of crystal will give to one's costume the scintillating light of diamonds, but with less harshness than the more costly stones. An evening frock of yellow chiffon with touches of silver could be made quite fascinating by a strand of crystal beads.

The debutante selects white jewelry—the soft sheen of pearls in several strands held with side clasps of baguette crystals, or the new shower jewelry of baguette crystals set in slender lines of silver.

Mounted in platinum or in pierced white gold, the blood-stone, that stone of clear deep red which occurs as occasional spots in dark green jasper, may give the effective touches of color so needed to lighten up a rather severe white satin costume.

The limpid aquamarine is a sea-blue or sea-green variety of precious beryl. This stone is suitable for afternoon wear, giving the effect of a rare gem. The aquamarines may be used for more formal wear when they are combined with pearls and diamonds, emeralds and sapphires, in necklaces, earrings, finger rings, brooches, corsage ornaments, or fan decorations.

The deep greenish blue of lapis lazuli lends a brighter note to the somberness of navy blue.

Jade beads with a leaf-brown costume are similar in value but so contrasted in hue that the accented note is most pleasing. "This is a rather cold world!" is the reaction.

Red beads cheer, but, unfortunately, inebriate as well. Certain people, usually dignified and sane, can be metamorphosed by them into almost commonplace-looking individuals. It is far more distinctive to wear one large ruby—not necessarily one of the crown jewels of Russia, but a piece of dexterously cut glass. Then surround it with dull green gold; beneath it attach a tassel of the same dull green, and wear it fastened to a slender black cord. Behold the effect! Color, in-



terest, everything the red beads could give are there, but gone is the vulgarity.

Sapphires are as inscrutable as an Indian swami. Their beauty of color is held in a depth of tone that is almost black. Their blue is intense, but so dark as to seem almost lifeless. Unlike the ruby red stones they are not at their best when isolated. Strands of garnets, strands of sapphires—these two stones must be used in groups, but never as brilliant focuses of color such as the ruby or topaz.

A strand of carved sandalwood with a large oblong pendant will give just the right note of color to a knitted sports dress of brown. Precious stones, of course, are never worn with sports clothes, but certain beads can not be included in the category of jewelry any more than the colored strappings on shoes.

Beads may have a transition mission. A gray-haired woman was wearing a pearl-gray costume, with shoes, hosiery, and gloves to match. She had on a hat of orchid color faced in flesh, the top trimmed with pansies of purple and lavender. Around her neck she wore a long strand of amethyst beads sparkling and exquisite. See how the beads blended the hat and costume, giving them balance and harmony! The amethyst beads were really necessary to the costume, and, in answering a need, were artistic.

A costume of dull black crêpe worn with a black hat needed something to give life to the appearance of a rather worn looking woman. A bit of sparkle was introduced. Earrings of jet with a little cut steel began a series of sparkles which was harmoniously carried out from top to toe. A strand of jet and cut steel beads; a long knitted handbag—the slenderizing type—with a cut steel chain and embroidered design of cut steel beads; cut steel buckles on the shoes completed the costume. The sparkles became a decoration, be-

cause they satisfied a need. They gave animation to the costume and, by their repetition, a feeling of rhythm, and thereby was the wearer enlivened and made interesting.

Ultra-conservative people compare earrings with the nose-rings of barbarians, but surely earrings can not cause the inconvenience which would follow an ornament in the nose. The former practice of piercing the ears is no longer followed, but a screw sufficiently tight to hold the earring on the ear is used instead. If the ornament is heavy, there is a strain on the lobe of the ear; hence, makers of earrings sometimes use a curved wire to fit over the ear. This is not so satisfactory because it does not remain in place, and an earring askew gives one an intoxicated appearance.

As with all other jewelry, the earring must add to the picture or give an attractive note without which the harmony would be incomplete. Since harmonious dressing consists of no useless appendages which look as if they did not "really belong," earrings, in order to add a distinctive note, must be just right in color, form, and material. While pearl button earrings, pendants, or hoops may be worn with other jewels, it would not be wise to wear Chinese amber beads with amethyst earrings. Lapis pendant earrings will help to awaken a monochromatic dark gray outfit. Amber, especially if highly polished so that it catches and reflects golden lights, will set a dark brown ensemble to glimmering. Light gray with amethysts, shiny jet with dull black, coral with tan, turquoise with sea-green—one can vision many delightful combinations of color which can be acquired by the right earrings.

One's style of hair-dressing, the shape of her face, the length of her neck, and the width of her shoulders should determine the design of her earrings. Circles increase the appearance of roundness, so the woman with a plump face should avoid all round designs. The placing of the button

earring near the face on the ear lobe will make the face look more slender than when it is placed as far from the face as possible. The line of the neck can be lengthened or curved according to the length of the pendant earring. Long earrings should never be worn with an uptilted nose.

With the adoption of sleeveless dresses for afternoon as well as evening, came a call for bracelets to be worn on upper arm or wrist. How varied they are! Strands of pearls to be wrapped round the wrist; onyx armlets to be worn above the elbow; delicate glass bracelets with twisted strands of light inside their crystal, green and gold, or blue and gold, or molten red; diamonds and other precious jewels and rhinestones.

The wrist-watch is worn as a bracelet, too, often with much artistry. The tiny silver, white gold, or platinum watch (an elderly woman should always choose one of these metals) may be held to the wrist by a circlet of ribbon of black or gray or a harmonious metal mesh-strap. The black makes the wrist appear smaller and gives a touch of contrast, which may be very good with an indeterminate costume. Gold watches are worn more for utility than as decoration. A metal ribbon or a gold mesh-strap holds them to the wrist, but a leather strap can be worn with a silver watch for sports wear. There are jeweled watches so tiny that they may be worn either as bracelets or metamorphosed to a ring or pendant.

When wearing evening dress one should be sure that the wrist-watch blends decoratively with the costume.

The shoe buckle is often an heirloom, and so is somewhat of an aristocrat among ornaments. Buckles made of nickel, gun-metal, oxidized silver, or leather on calfskin-Colonial

pumps may accompany a tailored suit or wool dress, and are rather jaunty and novel. Cut steel buckles, round or square, large or small, may be worn on patent leather or on the dull kid shoe which harmonizes with a daytime formal dress. Rhinestones set in silver, diamonds in platinum or white gold, give an air of richness to one's evening shoes; these buckles are rather small. Carved silver buckles, round, oval or square, may add a note of interest to a black vici slipper.

Even the sports costume may demand a buckle, if the shoe is a sandal. The broad ankle-strap fastened at one side may have a brass saddle buckle!

### *Matching the Wearer's Individuality*

Individuality governs the choice of jewelry more than any other part of women's dress. It shows a woman's "finess of soul."

In Saint John's visioned city of Revelations—jasper, sapphire, chalcedony, emerald, sardonyx, topaz, amethyst were the chosen jewels. These and other semiprecious stones may emphasize beauty, character, art, and expression. One's love of color may find its complement in the combination of stones. A woman may not choose to adorn herself with multi-colored fabrics, but she has no hesitancy in awakening a costume with the vividness of jade, amber, or amethyst.

But when a woman selects her necklace, she should first of all make an inventory of her personality, her complexion, hair, height, width of shoulders, length of nose, and, above all, her temperament! The necklace should increase her present charm by emphasizing its best points.

A pretty, butterfly woman would lose her diminutive charm by wearing anything but light and delicate jewelry. A woman whose shoulders are narrow should not wear a heavy necklace.

Nearly all stones give increased life to one's personality. However, a woman no longer young chooses, not the sparkling scintillant stones, but onyx and pearls and amethysts; she may also wear sapphires and pale coral.

Bizarre designs and color combinations are for the statuesque in build or for those whose picturesqueness is inclined to be somewhat theatrical.

Clothes must be neutral in tone and simple in line if striking jewelry is worn.

### *Birth Stones*

Many women have a superstitious idea that if they wear their birth stone good fortune will always attend them. Let us hope so. The stones for the different months on the American system\* are:

- January—Garnet or Rhodolite.
- February—Amethyst.
- March—Jasper, Californite.
- April—Sapphire.
- May—Tourmaline, Chlorastrolite.
- June—Agate, Moss Agate.
- July—Turquoise.
- August—Golden Beryl.
- September—Kunzite.
- October—Aquamarine.
- November—Topaz.
- December—Ruby, Rubellite.

### YOUR FAN

The fad of carrying fans has put into women's hands an alluring weapon. Grace of wrist and of movement has a new opportunity of displaying its charm. Then, too, the fan may add a really beautiful note of color to the costume, and by

\* "Natal Stones," George Frederick Kunz, Tiffany & Co., New York.



carrying out, in a subtly delicate way, the thought behind its creation, may exert a curious fascination upon the beholder. The fan may be a transparent bit of tulle, sea-green perhaps, embroidered in spray-like crystal, or of white chiffon with ivory and black tassels to match in material and coloring the gown with which it is worn, or it may be of a different fabric which blends simply in spirit. Fans may be very large for the statuesque woman or amusingly small for the tiny lady who uses quaintness as her keynote and is herself so like the tiny figures we see in the Watteau scenes on certain fans. A note of brilliancy radiates from a square fan of gold tissue stretched over slender sticks. Across the tissue is spread a rampant chanticleer. The cock is a great splash of color, gold spangles with markings of jewels in red, green, and blue. Such a note of splendor is in keeping with a gown of Oriental trend. A fan that hints of Pierrot is of black gauze, with sparkling spangles arranged in squares. What a perfect foil for Pierrette's flirtatious eyes! How Marie Antoinette would have loved little jeweled fans and how reminiscent of her piquancy they seem! A certain naively coquettish fan has sandalwood sticks; it is covered with palest blue chiffon with insertions of delicate net, and has a sprinkling of spangles.

Green uncurled ostrich bordering white lace with hand-painted sticks; black lace embroidered in rose and gold with vermilion sticks, these are two somewhat unusual fans. Coq feather fans, long and gracefully curving or lyre-shaped, give distinction to the wearer of velvets. Delicate fronds of white Paradise form the fan that accompanies a black and silver velvet gown with which is worn a head-dress of Paradise. A willowy fan for the languorous lady is of shaded rose; it is very long and has knotted ostrich feathers on three long amber sticks. For the more dignified, there is a fan of one straight



ostrich plume bound on leaf-shaped edges; one side is green, the other red.

#### ARTIFICIAL FLOWERS

A gardenia in the buttonhole of a dark tailored suit, a pink rose with closely tucked green leaves in the somber seal collar of a sealskin cape, an orchid set in silver at the waist of a French-blue evening dress, two or three roses at the center of a pointed back décolletage—all these lovely harmonies will certainly bring joy to the observer. Especially pleasing will be these blossoms if they speak the language of the wearer. One who is very youthful or who has a fragile manner may wear boutonnieres of forget-me-nots and sweetheart roses. Violets are universally becoming; the blonde, the gray-haired, the dark, and the pale wear them equally well, and even the very conventional person finds them harmonious. Orchids seem to have an even greater loveliness when worn by the willowy woman.

Yellow chrysanthemums are characteristic of one whose features are regular, her hair close and of burnished blackness.

The auburn or bright red-haired girl will find that few artificial flowers are becoming to her, but mignonette or imaginary blossoms in black, green, or brown may be chosen safely.

The over-plump woman must avoid showy flowers. She may wear a sprig of flowers on her fur neck-piece but never a corsage.

Line is manipulated by the manner of wearing flowers. A woman with rather large shoulders wore her gardenias all in a row over her shoulder and found they helped to illusion slenderness.

## PERFUMES

Perfume may add a touch of fragrance to a body which is sweet and clean and healthy, but it should never be used to conceal another odor, for it will defeat sooner or later the wearer's fastidious intent. However, the two-fold psychological effect of perfume—on oneself and on others—is worthy of consideration. In her use of perfume a woman creates an environment which appeals to the sense of smell as well as of sight. This sensory environment emphasizes personality; aloofness, sensitiveness, elusiveness are suggested by jasmine; modesty, frailty by violet; joy, enthusiasm, a challenge to admiration, by American beauty rose; faithfulness and devotion by the heliotrope; mystery, dark beauty, by narcissus.

The joyous, light-hearted moments of sheer elation, vivid with enjoyment, gaiety, and the tempo of the dance, call for an essence both ravishingly sweet and with a suspicion of pungency. The scent is quite different—lingeringly exotic and beautiful—which interprets mature femininity and the established individuality. There are pungent perfumes for the adventuresome, the sensuous, the exotic; sweet for the reposeful; the etherial for the naive.

Individuality rather than the cut-to-pattern type classifies contemporary women, and this individuality is complex, often combining mother, business woman, jazz-lover and philosopher in one personality. With this fact established, the bouquet perfumes rise to their opportunity and express this woman so intricate in pattern. One bouquet scent may perfume her aura to-day, another to-morrow; one in the morning, others in afternoon and evening; but through all of her variety of perfumes there is a basic theme which, like the personality of the woman, is dominant. A nice exquisiteness and

refinement in perfume lures the woman herself to increasingly radiant loveliness, and the variety in scents she uses gives an element of surprise most enjoyable to her companions, for the sense of smell wearies quickly because it is so very temperamental. A new perfume may bring an indifferent husband or lover to an awakened appreciation of charm.

As one becomes accustomed to a certain scent, she may use more and more of it until she becomes an abomination. The best way is to use an atomizer and restrict one's self to a little less than one feels is desirable. Avoid cheap perfume as you would an alkaline soap. A small bottle of rare and delicate essence is more to be desired than a quart of extract that is obvious and common. Perfume should not be poured on the clothing, but a drop behind the ear, on the lip, or on the forehead will create an elusive fragrance.

The dainty woman often uses sachets which she places among her clothes or on padded clothes-hangers. A tiny sachet may be tucked in the lining of a hat or in the front of a dress.

There is an etiquette of perfume which decrees that for the evening, delicate perfume is very lovely; but the woman should never go to business reeking with any odor. Toilette water to be used on the hands after washing is not offensive and does not detract from the aura of efficient femininity.

Eau de Cologne is refreshing in the sick room, and so are delicate lavender, Florida water, and orange water.

### CHAPTER III

#### THE ETIQUETTE OF DRESS

"Dresses for breakfasts, and dinners, and balls.  
Dresses to sit in, and stand in, and walk in,  
Dresses to dance in, and flirt in, and talk in,  
Dresses in which to do nothing at all;  
Dresses for winter, spring, summer and fall;  
All of them different in color and shape.  
Silk, muslin, and lace, velvet, satin, and crape,  
Brocade and broadcloth, and other material,  
Quite as expensive and much more ethereal."

—WILLIAM ALLEN BUTLER.

**A**LTHO costumes change from year to year, there are, notwithstanding, certain traditional bases or conventions established by taste and long custom on which one can make plans with safety.

That sort of intuition which tells a woman how to dress for her surroundings advances her dressing toward the ultimate of good taste. Clothes that are adjusted to their suitable occasion as well as to the woman's face, figure, eyes, and hair have the quality of righteousness which gives an uplift to the woman and to social relations.

A woman must see the living portrait she makes of herself in its setting, its surroundings. One cannot imagine a clothes aristocrat (which all women can be—"aristocracy, the best citizens," Standard Dictionary) attending a sports event such as the races in a costume that is intended for the selective atmosphere of a drawing-room tea.

Very general indeed is the grouping which this chapter will make of clothes for Various Occasions, but it is based on

the definite analysis of "idea," "feeling," or "atmosphere," which always establishes the criterion of suitability. The fact that there are in life many composite occasions—not only composite, but complex as well—prohibits a declaration of arbitrary laws. However, one can add this axiom to her code of ethics in dress and feel that she is infallible: "When in doubt, be inconspicuously neutral."

### CLOTHES FOR VARIOUS OCCASIONS

#### *Daytime—Formal*

"After five." (Similar to informal evening mode.) For *Musical, Reception, Formal Tea, Bridge (Stay-in-doors)*. Ideated by exclusiveness, luxurious sophistication—*Fashion Supreme*.

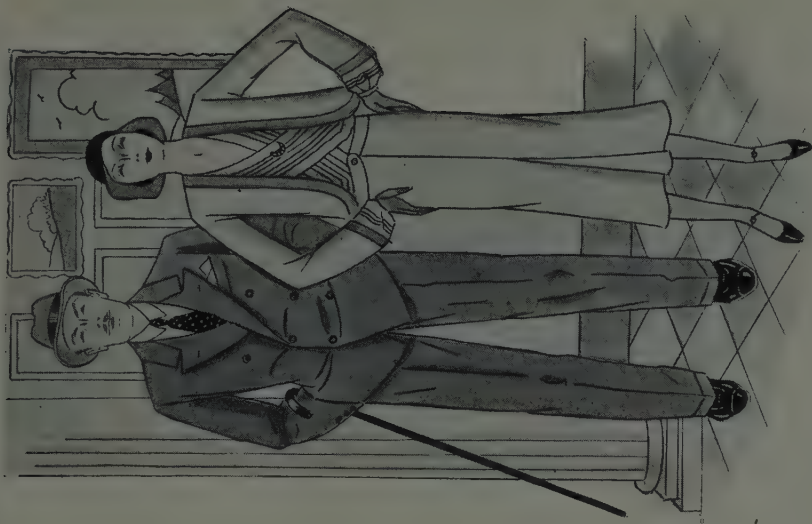
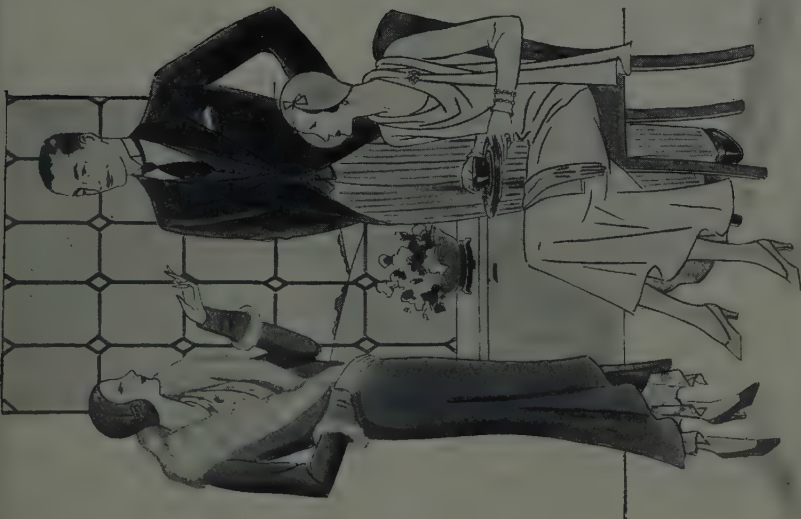
This type of clothes has a "social consciousness"—clever, agile in "small talk," but impersonal—queenly. A desire to add to the beauty of the occasion and to compliment the hostess makes them ceremonial; reticence, sophisticated elegance, express dignity and good breeding. These clothes are colorful, picturesque in line, luxurious in texture. One chooses colors that are neutralized or grayed—beige, henna, copper-browns, forest-greens, and so on; light or medium values, and black; fluid, gravitational designs; in fabrics—lace, velvets, satins, crêpes, lamés, chiffons, Georgettes (one must listen to Fashion's dictates for the *dernier cri*); accessories in harmony with richness, fineness, and the prevailing degree of formality. To attain the craved simplicity the artist eschews the fussy and the ornate and resorts to subtlety.

For the conservative, unostentatious woman who is dressing on a limited income—a black flat crêpe dress; a black Soleil felt or straw hat; black suède or mat-kid pumps with or without buckles; hose, a very dark gray-brown which



FORMAL AFTERNOON CLOTHES

INFORMAL AFTERNOON CLOTHES







gives the appearance of very sheer black chiffon, but not so dead as black; black or white suède gloves; for high light two gardenias or pearls, but not both; black antelope handbag; a black broadcloth coat or a seal-fur one.

A more extravagant and elegant afternoon costume could be a gown of velvet, chiffon, Georgette, or crêpe de Chine; a fur coat, formal, such as Persian lamb, mink, sable, or a silk velvet, broadcloth, or lamé coat. The dress may be sleeveless with a little jacket. All accessories should be inspired by elegance but not with the "after six" feeling which accompanies formal evening clothes.

*Formal Clothes that go to public places. For Church, Luncheon, Calling, Lectures, Promenade. (Ideated by simplicity and elegance without ornateness—Mode.)*

These clothes are ideated by the same feeling of elegance as the former group, but they are more "tailored," having even hem lines, subdued colors, simple accessories, demureness: A three-piece ensemble of fabric with the elegant feeling such as broadcloth has; satin blouse, silver-fox fur, if the coat is not already trimmed with seal, fox, beaver, lynx, or some other fur of the same social status; hat with smart lines to match suit or blouse. A simple silk dress such as that described in the previous group may be chosen. Bright-colored silk dresses are worn under fur coats. (The chapter "Styling Your Accessories" discusses appropriateness of accessories for each occasion.)

Street clothes and evening clothes come under the censorship of men; but for afternoon, women dress for women. Man looketh on the ensemble, but woman seeth the details. Wherever women gather, peaceably or with hostile intent, they will know to a fraction all the merits and demerits of each other's habiliments. It may be a good thing for women

to undergo such analytical scrutinizing. It stimulates a scrupulous attention to detail which, when acquired, gives a woman confidence.

### *Daytime—Informal*

*Informal Clothes for Town, Shopping, Business, and Professional Life. (Ideated by impersonal conservatism—Smartness.)*

There is a sort of formality about clothes which are right for these occasions; it is not based on luxuriousness, however, but on a serviceability which is opposed to fineness, daintiness, and elaborateness in decoration, yet demands clever cut and meticulous workmanship. Colors are dark and not brilliant, designs are logical and static, fabrics are durable, and accessories have what we term the "tailored" idea, which may mean "masculine" but not "mannish." Good line is the first consideration. Hats have brims worn down or upturned; shoes are foot supporting, with leather heels; gloves, practical; purses demand a wearing quality. For the colder seasons one may choose an ensemble—a "travel" coat of wool or "tailored" fur coat to be worn with skirt and blouse or with a wool dress. For warmer weather a dull silk of sufficient weight to carry the desired practical design, or a light weight jacket suit.

The spirit of these clothes is based on the "sports" idea. The word "sports" has come to connote clothes that are comfortable and practical. Those who wear clothes of this kind must carry them with casualness and utter self-confidence. There is a distinction which is acquired through "a feeling" in these clothes which is difficult to analyze. It is the same quality which is in a uniform which advances the man who dons it from the commonplace to an expression of determined, self-sufficient individuality.

*Informal Informal*

*Informal Clothes for Country, Campus, Spectator Sports. (Ideated by awareness and nonchalance—"Chic.")*

Clothes for country and campus have common-sense characteristics. In design they are cut to afford freedom for activity; they have an appearance, if not the reality, of serviceability; the materials are jocund in hue; jaunty, but neat.

Spectator Sports Clothes have the "manner" of the clothes of the participant—informally simple—but there is a difference as well as an air of "indifference" common to both.

A girl's dress-sense can be as accurately measured by her choice in these nonchalant clothes as by her selection of an evening frock.

The insouciant one finds her indifference rewarded by a harmony with occasions' moods; then there is her antithesis, the one—and there are many replicas of her—who tries so hard to please. She is the one who wears sports clothes worked out meticulously as to their practical quality for sports when what she intends to do is to sit on the side-lines as a spectator only. What is it that makes these dear people always wrong? Is it the quality which impressed the aristocratic old Duchesse as she looked at the young girl whom her only nephew had married, as she was burying her girlish charms in black velvets and diamonds such as the dowager wore. She said, as she leaned on her cane, "What a pity that your mother and your grandmother did not know how to wear clothes!" American women are alert; they catch the finer points of dress-judgment quickly, for they observe. The one whose inferiority complex hauntingly tells her that she always wears the wrong thing can certainly develop an ego by mastering the rightness of clothes for the *spirit* of the occasion—clothes that are appropriate without giving the effect of being too literal.

### *Sports—Participant*

*Clothes for Golf, Tennis, Swimming and Beach Clothes, Walking, Skiing, Hockey, Skating, Riding and the Races. (Ideated by comfort, freedom, adaptability—Insouciance.)*

For active sports the primal consideration, which is the secret of their styling, is rightness for service—for weather, for essential comfort and freedom, for general adaptability to the particular activity.

*Golf*—With a three-piece jersey or knitted suit, is generally worn a heavy silk shirt when it is warm, or a sweater or knitted jacket when it is cool; heavy brogue oxfords and woolen or lisle hose, a soft hat of tweed or felt (perhaps a hat with a tweed brim and a suède top, or all suède, with a pheasant breast at the side).

The ones who watch the game will dress with the informality of the player, and get the blithe spirit of the caddy as they stalk about.

For warm days one may wear a sleeveless dress of sturdy material; however, "sleeveless" dresses come and go.

*Tennis*—Comfortable, cool dresses may be of silk or wool; short socks may be worn, flat-heeled shoes. A cape, coat or cardigan for periods between sets or after the game can be as bizarre as the taste of the wearer dictates.

*Swimming*—For aquatic sports there is nothing more comfortable or suitable than the one-piece bathing-suit of knitted wool. Wool is the best fabric for garments worn in the water, because it furnishes necessary warmth. A rubber diving-cap goes with the swimming-suit. This cap is made more attractive by covering it with a bright-colored kerchief whose mate could be knotted about the waist.

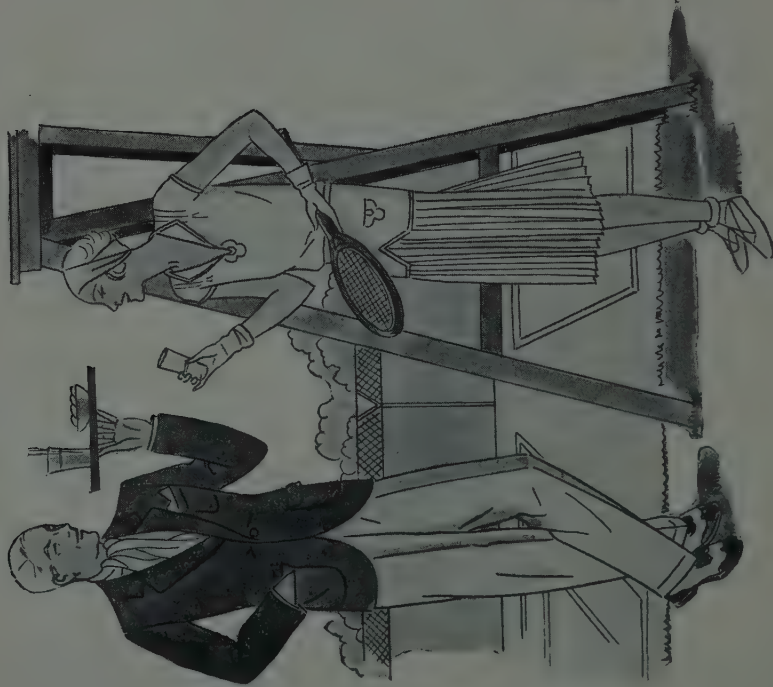
Rubber shoes protect the feet from sharp pebbles and give opportunity for an added color note.







GOLF CLOTHES



TENNIS CLOTHES



YACHTING CLOTHES



BEACH CLOTHES



*Beach Clothes*—In selecting beach costumes, a woman must seriously consider her own physical assets and liabilities, lest she become ridiculous in the eyes of her beholders. For, if the truth be told, there are many strange sights on the golden sands of southern beaches which detract from the picture.

Fads control these clothes—leisurely pajama ensembles one season; exaggerated durability another; Chinese trousers or work-a-day styles of sailors, mechanics, fishermen another; or masculine apparel—polo shirts, flannel shorts—and inconsistency!

*Walking*—Certain sport clothes belong to no particular sport. College girls, especially those who have their own village and campus life, enjoy these care-free clothes as much as the English woman.

Sports clothes usually demand rough woolen fabrics without glint or glisten, and also a weather-resisting quality such as tweeds, jersey, knitted materials, and soft suède. Festival colors, such as gay plaids or stripes, attract the young ones, but the older woman had better consider the soft pile fabrics in less hilarious tones. Nature is generally a safe guide to follow in one's choice of colors. Sometimes colors may combine to suggest the tones of an autumn woods in the rain. The scarf may be a cheerful little splash of color.

Sturdy shoes and hose, and the hat which folds easily, are the ones to accompany a walking or motoring trip through the mountains. Two hours a day of tramping with such sensible clothes will do more to revive faded faces than all the beauty parlors in the city.

For a climb over the hills, one would choose a comfortable outfit of tweed, consisting of hip-length coat, knickers, soft hat, silk shirt and four-in-hand tie, heavy golf stockings, brogue oxfords, leather gauntlet gloves, and an Alpine stick.

*Skiing*—The woman who goes skating or skiing should be

free, graceful, and agile. From the lumberjacks of the Michigan woods comes the idea for a practical outfit for winter sports. Skiing boots are high moccasins, laced and fur-topped, and worn over heavy wool golf-hose. The hose may have stripes, with striped turn-over tops, or the stripes at the top may go around in contrast to the up-and-down design of the legs. The trousers are like those of an army captain in their cut, but the tight knee permits the hose to overlap and keep out the snow; the trousers overlap the woolen shirt. A sash assures warmth, as it is tied tightly around the waist with crossed ends hanging to the knees. Around the neck is a scarf akin to that of the waist. A close-fitting cap may repeat the color of the scarf and look as if it were made from pieces that were left over. Warm gauntlet mittens come up over the wrists. At first glance it would seem to be quite a task to get into this costume, but in fact nothing is simpler. The costume may be varied; for example, by substituting a sweater or belted-in jacket of suède, or topping the shirt with a short soft fur coat; or a scarf for the head instead of the cap. For winter sports one must not dress too warmly; the Eskimo's garment is in accord with his temperament of repose, but for active sports, heavy furs become a burden.

*Sleighing* parties are not as popular to-day as they were in the "I-was-seeing-Nellie-home" period, because being sophisticated seems to take away some of one's spontaneous joy. But in case such a pastime again achieves popular favor, the long coats of fur or downy wool are absolutely "there." Heavy high-laced boots may be needed for wading through snow-drifts.

*Hockey*—The clothes for this game are chosen more for comfort than for appearance. Nothing is quite so suitable as a knitted suit. This consists of a sweater (the over-the-head kind with small buttons to give greater snugness at the neck),

knickers, cut rather full at the top, and a scarf, stockings, hat, and gloves—all alike. A costume of tan is very popular; with this, one should wear a saucy bow of red ribbon on the hat to give an added sparkle to the face beneath.

Another snow costume is one with white wool skirt and gloves connected by a three-quarter-length coat in Indian designs of scarlet, purple, and white. The high collar, deep cuffs, and tam-o'-shanter hat of white rabbit fur give a very picturesque effect.

*Skating*—There is no better opportunity for a woman to look graceful than when she is skating. The icy background helps her to make the most of her silhouette. She may decide to be a vivid picture in full-plaited short skirt of red, a vermilion pull-on wool-jersey jacket trimmed with patches of brilliant embroidery, and a little cap to match, bordered with the black astrakhan fur which finishes the bottom of her sweater. The black astrakhan collar sets off the colors of the brilliant embroidered square yoke, which reaches just below the joining of the sleeve. Warm gloves come up well over the wrists, and the mustard-colored hose, a repetition of a certain color in the embroidered motif, are a good foil for the high flexible black skating boots.

This colorful costume is contrasted with a white one trimmed with bands of skunk. The white does not stand out so plainly as the vivid colors against the white, but the dark fur trimming, black shoes, hat, and large muff outline the white completely, and thus make most clear-cut the grace of the skater against the blue-white ice. Skaters may copy those who ski and wear short wool socks rolled over their shoe-tops, but these detract somewhat from the slim grace of the skater.

*Riding and the Races*—The side-saddle was never discarded by that greatest of all sports lovers—whose authority on



smart sporting outfits is so correct—the Englishwoman! It has returned of late to American favor.

The American woman rides both ways, on a man's saddle or on a side-saddle. Somehow the side-saddle seems more feminine.

Riding habits are of two types—the formal conventional and the serviceable, rough-and-ready, in both the cross-saddle and side-saddle styles.

The skirts for the side-saddle vary in length, much according to the mode of the year. These skirts fit about the hips with precision. The coats have a faultlessly tailored appearance and may be of different lengths—just clearing the saddle or longer. When the coat is longer, the skirt of the coat must open at the back with a sufficient under-flap.

For the cross-saddle habit the trousers may be knee length, worn with boots, or ankle length with a strap under the instep of a sturdy oxford shoe. The skirt and coat can be the same color or harmonizing, such as a brown tweed coat, fawn twill skirt, soft white shirt, dark necktie, yellow chamois or checked flannel waistcoat, brown felt hat, and brown boots.

The fabrics for the riding clothes are chosen with fitness in mind—broadcloth, whipcord, diagonals, homespun cheviot. For the side-saddle habit the weaves which can be well-tailored are preferred.

The hat may be a berét, a soft felt worn with the soft shirt and necktie, or the more formal derby, suitable with the more formal stock.

No frilly things harmonize with the idea of sturdiness which is behind riding clothes, but a scarf veil that floats in the breeze may be picturesque and permissible—the “accidental” note which may give piquancy to the picture.

People who have attended horse races for years often protest against the magnificence which is displayed in the cos-



RIDING CLOTHES



SKIING AND SKATING CLOTHES



tuning of certain ones who are newcomers in the fashionable world. Correct costumes for the races are simple ones, characterized by smartness and suitability.

### *Evening—Formal*

*"After eight." Clothes for the Ball or the Opera. (Ideated by brilliancy, romance, and individuality—Style.)*

Brilliancy and extreme individuality characterize women's evening clothes, thus giving humanity opportunity to reflect the scintillating play of wit and make-believe. For the more mature woman with poise and experience there are trailing skirts, gorgeous wraps, magnificent fabrics—velvet, satin, lamé—subtle lines, sophisticated colorings, glittering jewels; withal, an assemblage of details that congenially carry out the spirit behind the raiment. Distinction rather than youth should be the aim of older women.

For the younger woman gaiety, piquancy are expressed in fabrics that are sheer and fine, sparkling and picturesque—all carried with the graceful liveness of youth. It is especially important for the young as well as the older woman to wear her formal clothes with poise and queenliness.

What gives real importance to environment—and clothes are an intimate phase—is, that in a very real sense it is an autobiography. The older woman's distinctive evening clothes speak of a full past and a controlled present, the younger woman's of a full present and a vivid future; and, indeed, the adequate presentment of this autobiography is the aim of clothes, the mirror of contemporary life; and just as the clothes of every period exactly picture the ideas of the epoch, so do the individual's clothes betray her ideas.

Sometimes a minor note defines atmosphere or reveals the subconscious mind. Black, the minor note which fashion-

alert women choose so persistently, eliminates self-conscious emotion, for black is the absence of color, which is the symbol of emotions; it enhances logical, linear perfection (line is symbolical of the intellect), and delineates autocratic reserve and dignity, required for formal occasions. Picture: A white satin gown with black gauze fan, black satin slippers with rhinestone buckles, onyx and diamond, long earrings, long black or white suède mousquetaire gloves. Again, gowns of dahlia colorings, fabrics with the sheen of gold and silver or the glint of bronze—all these are for women who have lived fully and bear their laurels with dignity. Flesh tones in satins, taffetas, chiffons, tulle—silver embroideries and appliqués—there are many lovely things that express youth.

### *Evening—Informal*

*"After Six."* Evening Clothes that go out. For the Theater, Sunday Supper, Dance, Dining in Public Places. (Ideated by subtlety, formal elegance without luxuriousness—Distinction.)

*"Intimate Tea."* *"Hostess Dress."* *"Sunday Night Dress."* Evening Clothes that stay in. (Ideated by originality, gaiety, friendliness, camaraderie, variety—Vogue.)

The informal evening frock is not just an abbreviated formal evening gown. It has its own characteristics, which are expressive of an "after six" occasion, and adaptable to the camaraderie of a man's business or lounge suit, to which the woman concedes with good humor because she understands a man's inherent dislike for formal clothes and unnecessary dressing up.

There are two kinds of informal evening dresses.

First, the "tailored" type, which goes out to Sunday evening supper, dinners on short notice, theater (when one does not sit in a box or attend with a party), dancing in a public place. These dresses are not extreme in length, detail or de-

sign. They have a certain dignity, which is not severe or masculine, but casual and feminine. Details include long, transparent sleeves, little jackets of self material, scarfs, and a modest décolletage. The fabrics may be lace, crêpe, net, chiffon, Georgette, velvet. A hat may be worn. Dresses for formal afternoon wear are right for many summer evening parties. Evening apparel for daylight hours (lengthened by daylight-saving time) is informal.

Second, the type of informal tea-gowns, "Sunday night" and "hostess" dresses, studio gowns and pajamas which stay at home; romance, fantasy, languor, luxuriousness, friendly simplicity, and graciousness may spiritualize this mode. It calls for loose, flowing lines in skirts or full trousers worn with coats of a variety of lengths, ornamental or sans sleeves; the decoration may be of fur, lace, or embroidery. The less exaggerated designs in dainty, soft dresses speak of leisurely hours with friends, spent around the blazing fire or in the star-lighted garden. (See Book III, Chapter I, "Intimate Clothes.")

#### SPECIAL COSTUMES

*(Ideated by discretion and imagination—Discrimination.)*

#### *Travel Clothes*

*Airplane Travel-Tour Ensemble*—In 1930 a woman who traveled around the world by airplane carried this trousseau, and it answered all her needs for hot and cold weather, for utility clothes and those for social occasions, which for her were many because she was socially prominent:

Flying costume:

Leather coat  
Trousers  
Helmet

Shirt  
Sports oxfords



Five-piece ensemble—key color, beige; one color dominates  
Skirt—Jersey, circular (avoiding impracticable pleats)  
Sweater—light weight  
Blouse  
Cardigan or jacket  
Top coat—beige wool, fur collar and cuffs

Crêpe silk dress—key color

Lace evening dress—black

Accessories:

Shoes—3 pairs

Sports oxfords, flat heels, worn for flying and with ensemble—also with sweater

Pumps—beige suède—worn with beige dress and with ensemble with blouse

Hats—2—crushable brim and brimless felts—key color

Gloves—2 pairs, heavy leather, suède—key color

Hose—5 pairs—3 service weight, 1 chiffon, 1 very sheer

Handkerchiefs—7—3 men's size, 3 dainty linen, 1 evening

Scarf—brown and beige silk

2 Silk "Singlettes"

2 Silk pajamas

Silk shawl for evening

Purse—suède

Toiletries

Lounging pajama ensemble (crêpe de Chine)

This outfit weighed twelve pounds and was so compactly packed that not even another handkerchief could have been added.

*Motor Travel-Tour Ensemble*—For an extended motor or a private, closed airplane trip, there is no better choice than the ensemble of jersey, knitted, or tweed dress; or jersey or knitted skirt with blouse or sweater; cardigan; and top coat of wool or leather; a small, comfortable hat with brim; ox-

fords or one-strap pumps with leather heels; lisle or service-weight silk hose. One also carries a silk sports dress for very warm days, and an informal evening or formal afternoon dress with harmonious accessories, such as white buck shoes for the sports dress and slippers for the evening gown. One is rested by changing for dinner, when a stop is made at a hotel, and an afternoon dress of material which does not crush easily and a hat and shoes in accord may be carried in a suit-case, hat-box, or trunk. One makes a mistake in carrying a large number of clothes. Since sports clothes have become so popular, a good-looking outfit is suitable for many occasions.

### *The Week-End Visit*

The week-end wardrobe does not necessarily contain a multiplicity of garments. The size of the trunk does not always determine the success of its contents. Three frocks that are appropriate and attractive are more to be desired than a dozen that do not exactly fit the occasion.

Of first consideration should be the suit or dress in which one travels. This, of course, is well-tailored, and is accompanied by a trim little hat, a fetching blouse for the suit, and a wrap carried over the arm.

An invitation to a week-end party at once creates an appetite for out-of-door sports. If it is summer, there will be tennis, golf, and riding; if it is winter, there will probably be skating, tobogganing, skiing, and it is a wise lady who has suitable clothing for as many as possible of the sports.

There are other "week-end" clothes which serve largely for decorative purposes and are more picturesque in repose than in action. They seem especially suited to the veranda life of country house or country club. These frocks are generally of white crêpe or flannel or any other popular fabric, but they must be soft, loose, and apparently simple. A dress of

light-colored crêpe, or one of printed silk, with a hat slightly more elaborate than a sports hat, may be worn when one is watching sports or for the Saturday and Sunday luncheon. Elaborate clothes are not smart at week-end parties.

Evening gowns suggest the firefly rather than the moth.

### *European or Around-the-World Travel Clothes*

If the anticipated season abroad gives promise of being very gay, it is wise to leave some clothing needs at present unfilled, for the Parisian couturières to supply. It is wise to carry many trunks if such shopping is anticipated.

However, at best one needs very few clothes for the ocean trip. It is not in good taste to appear elaborately dressed on shipboard, and the fad of wearing a different gown every night is ridiculous. It is very provincial to promenade the deck in silken gown and elaborate hats. Sturdy walking clothes, two dinner gowns, one light and one dark, are all that one needs. An evening coat is not really necessary.

For country wear in England, use sports clothes, as do the English women. The delightful English garden parties require afternoon dresses, not necessarily of silk but whatever seems dainty and fresh. At receptions, formal gowns should be worn. Evening gowns should be worn to the nine o'clock dinner in the country as well as in the city. Evening wraps should include one that is warm enough for England's chilly fogs.

On a European "touring" journey every bit of luggage that is at all unnecessary should be left behind, for travel there is not as simple as in America, where baggage can so easily be checked. For traveling, one usually wears a four-piece ensemble—skirt, sweater and extra blouse, cardigan and topcoat—a tiny hat close-fitting over her shingled hair, walking shoes, oxfords and plain sports hose, heavy leather gloves and calf handbag. This is a suitable outfit for deck tramping

as well. Another traveler may wear a simple one-piece frock of jersey tweed or heavy crêpe, walking pumps with silk hose, antelope gloves and handbag, but the same sort of hat as her companion. The big top-coats accompany both women on all their travels by boat, train, or motor. Weather is an uncertain element, and the best way to deal with it is to be continually prepared for the worst.

Nellie Bly had one suit-case to carry her worldly goods on a trip around the world! It is astonishing, however, how much one can carry in such a manner.

A frock of lace will fold into a tiny space and can be packed without crushing. This dress will answer for dinners, for the theater, or for any informal afternoon affair.

It is nice to have for afternoon as many frocks of crêpe de Chine or crêpe de Georgette as the case will hold. These should be both light and dark in tone. A light-colored one may answer for a dinner dress. On a long train trip, when several days are to be spent in the coach, a dark crêpe silk or, in warm weather, a heavy Georgette over a matching slip, will be most comfortable. Pumps should be worn to accompany this costume. The wearing of elaborate and dainty afternoon dresses for traveling, however, is in woful lack of good taste.

Here is an opportunity for one coat to have a double purpose if it is reversible, for one side may be dark green and the other a dull tan. A coat lighter than the utility or top-coat is very needful in summer. Silk is a good material.

Knitted sports clothes are excellent for boat wear and for sports. For summer sports clothes, plain crêpe de Chine frocks will answer many needs. A crushable cream felt hat or one made of heavy silk should go with it.

It will be necessary to carry five pairs of shoes—two pairs of walking shoes which can be worn on alternate days, one

pair of afternoon slippers, a pair for the dinner dress, and plain white sports shoes.

The hat-box, if it goes along, will be a real friend, for into it, along with the hats, can be tucked away many small articles which must not be crushed in the tight packing of the suit-case. A smart turban will answer for wear with afternoon frocks.

Gloves such as are suited for similar occasions at home may easily be carried.

In underclothing the soft glove-silk lingerie is most desirable. Three of each article should be sufficient. One set can be daily rinsed out in one's own room, and thus a fresh supply can always be assured. Handkerchiefs of colored linen (for white ones grow yellow) can be dried on the mirror.

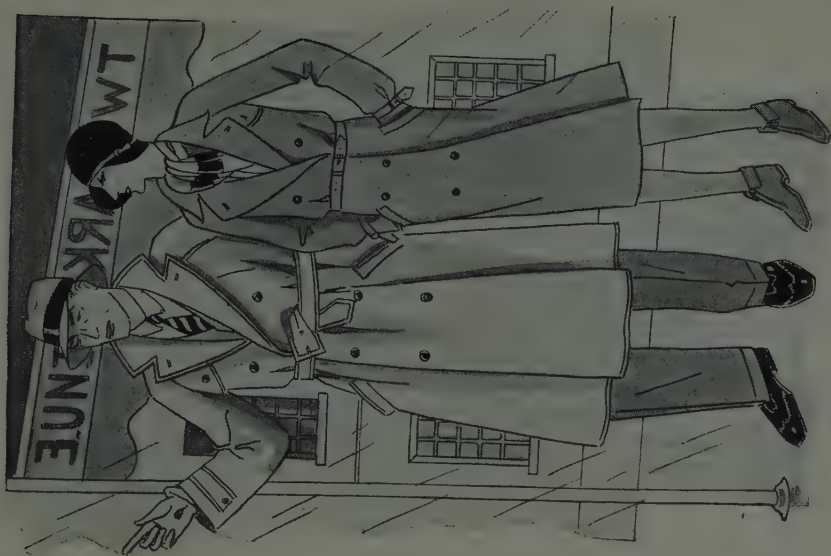
For the negligée a pair of soft folding Pullman slippers and also a robe which may be lined and, like the evening coat, play a double rôle.

### *Luggage*

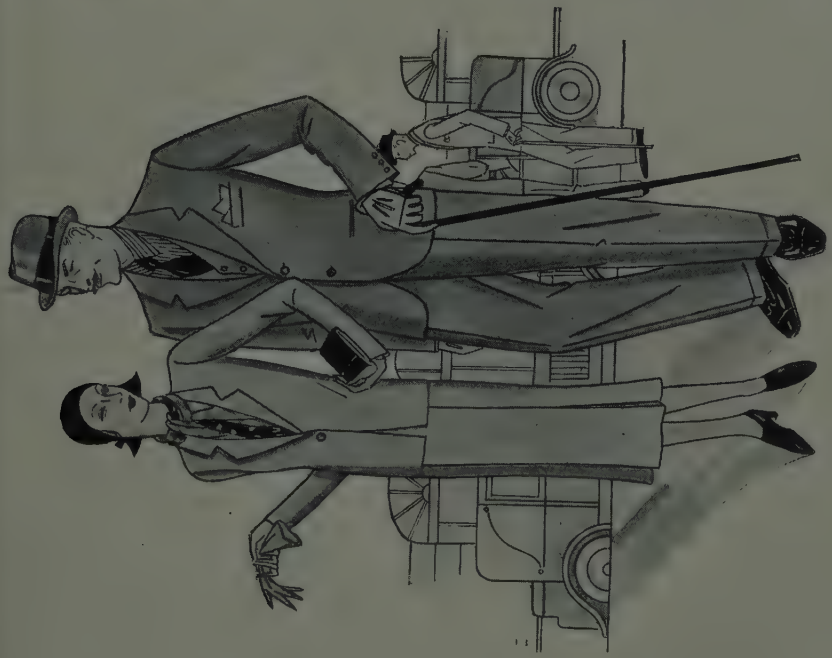
"Swagger," that's the word that describes smart traveling things. To-day a taxicab whirls off to the station the twentieth-century traveler and her sturdy luggage. Her wardrobe trunk combines the good points of clothes-press, chiffonier, hat and shoe cases, and even laundry accessories. This trunk is one of the most ingenious of our modern inventions. No unpacking is necessary, for the trunk is merely opened when it arrives and, at a word, folds up and continues its onward way. An extra hat-box; suit-cases which are miniature wardrobe trunks; a golf-club trunk, which is quite an improvement over the bag, for this trunk can be checked as the bag could not; a dog-trunk, but no bird-cage!

Luggage carries out the ensemble idea—within its own grouping, and with the travel clothes. In materials, leathers





RAINY-DAY CLOTHES



TRAVEL CLOTHES





and fabrics, in color and in general form, there is coherency. Motor luggage has been skilfully designed and—as is true of all things—sincere and direct fashioning for the purpose for which it is intended has evolved the quality of smartness.

One cannot afford to be inconsiderate of the appearance of her luggage. Genuineness, trimness, and modesty, rather than a display of richness and unusualness, always tell of the good taste of the traveler.

Luggage that is to be taken abroad should be marked in red with some insignia other than one's own name. Two red stars, three red triangles are examples. This insignia should also be on a card which can be handed to the porter, whose duty it is to find your baggage in a manner quite different from that of the American checking system. The porter may speak an unknown tongue, but he will understand quickly this sign language.

Steamer rugs are now supplied for a small sum by the stewards on transatlantic steamers, so the old-time bundle of rugs is unnecessary unless one intends to visit unfrequented places on the Continent where poor train service may force one to rough it or to "ride hard" (on seats without upholstery).

### *The Wedding*

The wedding dress is described under "Trousseau" in Book I.

The bridesmaids' costumes are selected by the bride to harmonize with the color plan of the wedding; the number of bridesmaids is determined by the bride, but it is not necessary to have any. One "lady in waiting," however, is indispensable—the maid or matron of honor. Her costume should be of a color to "set off" the bridal white.

There is a dignity in uniformity at a ceremonial, so brides-

maids' costumes always are counterparts in design, if not in color, and ushers are always clothed exactly alike.

For a morning wedding, when the bride wears a traveling costume such as she would wear at any time, the groom also wears traveling clothes. At this wedding, the bride has no attendants except a matron of honor, who wears a morning costume.

To a church wedding, one wears a formal dress and a hat.

At a home wedding, the mother of the bride wears an afternoon costume, quiet but elegant. All others dress as they would for a church ceremony.

### *The Second Marriage*

The widow does not wear white or orange blossoms, or carry a bouquet; nor does she have bridesmaids.

The gown for a church ceremony should be more formal than one for a home wedding. It could be either a traveling dress or a light afternoon frock. Of course, a hat is worn.

For a home wedding, the dress may be as simple or elaborate as she pleases, but not like the bride's for her first wedding, and she may use her own preference as to whether she wears a hat

### *The Baby's Christening*

The baby's christening robe is often one that was worn by its father or mother or by one of the grandparents. The dress is more elaborate than the clothes the baby is accustomed to wear. The ideal dress is one of soft fabric, such as mull or handkerchief linen, trimmed with real Valenciennes lace and the daintiest of hand embroidery. If the baby is very tiny, he is usually laid on a dainty or rich pillow.

The godmothers wear clothes such as they would wear at

a formal afternoon reception, and the godfathers wear formal afternoon clothes. Afternoon clothes are worn by the guests. The mother wears a light-colored afternoon dress.

At a church christening, clothes such as would ordinarily be worn to church are suitable.

### *Mourning*

The deepest mourning of widows should last for at least a year, and another year in gradations of lighter or half-mourning should follow. An older woman usually does not go back to colors. Mourning should never have the appearance of being extremely modish. Dignity should ever be present.

Altho at funerals long veils are worn to cover the faces and figures of the women closely related to the deceased, they are not obligatory after the ceremonial.

For a parent, a sister, or a brother, or for a son or a daughter, some people prefer not to wear mourning at all. If it is to be worn, however, a year is the conventional period.

Mourning fabrics suitable for day wear are any lusterless black, in silk, crêpe, serge, or cloth. Dull silk and heavy crêpe Georgette are suitable for evening wear. There are soft black lawns that are comfortable for summer. All white is mourning, too, and is especially suited for summer wear. Black and white is half-mourning.

Jewelry, except the necessary accessories in dull black, is never worn during the mourning period. A short string of pearls might be worn with half-mourning, when plain white organdie collars and cuffs are also permissible.

Sports clothes, if one continues in mourning for some time, may be worn in gray as well as black. A band of black is usually sewed on the sleeve of one's riding habit or similar garments.

### *The Garden Party*

Since sports clothes are so popular at the beach, and beach clothes may be worn for morning and luncheon and afternoon until tea time, occasions must be maneuvered for the dainty frilly-costume women. Every woman ought at some time to have a chance to display her charms under a drooping hat—if *the rest of her costume abets the hat*. Recently at a garden musicale a prominent woman wore a drooping lacy yellow hat with a suit of wool—plaid, red, and hunter's green! An educated woman who could speak three languages and sing like a lark!

### *The Costume Ball*

A costume ball can be educational as well as diverting. Every year a certain art school has a magnificent costume ball upon which a great deal of time is spent, not only in making decorations and creating costumes, but in research work. An Egyptian Ball was once given; the decorations were huge sphinxes, and all the hangings were of Egyptian design. Imagination and ingenuity had materialized in costumes that were symbolic and beautiful. A most effective costume was that of a man slave. It consisted of a short skirt of striped material, a soft head-dress, and the body painted brown. Horus, the sun-god, was there, too, resplendent in gold and white. His face and body were painted clown-white and a small Egyptian beard was worn. The suit and wide armlets were of gold. A huge disk of gold was the head-dress. Horus-at-night was in hunter's green and black. Another cleverly designed costume was that of the vulture, the sacred bird of Egypt. The costume was of shining blue-green rajah silk with a tight-fitting sleeveless bodice painted in iridescent feathers of gold, bronze, and peacock blue. The skirt was full, held in

at the knees by a band; below the knees the silk was painted in the same iridescent colors to represent the tail-feathers of the bird. The wings, spreading six feet, were fashioned from a piece of silk twenty-seven inches wide, decorated with painted feathers, and were attached to the arms by gold bands; the length was extended by sticks held in the hands. The head-dress was a close-fitting hood coming to the shoulders, made of king's-blue silk with a stiffened beak of gold. Painted feathers decorated the hood. Slippers of black satin with gold claws painted on them finished the costume. One young lady cleverly represented a scarab.

A Colonial Ball is very picturesque, for the clothes and costumes of that period now seem very quaint.

A Louis XVI Party calls for expensive costumes, and is very colorful.

A Children's Party, with grown-ups dressed in juvenile clothes, induces much sport and often proves the theory that men and women are but children grown tall.

A Flower Shop Festival, where everyone represents flowers, is a pretty affair; especially if groups of people combine to form nosegays, such as Delphinium and Foxgloves, Pansies and Mignonette, Marigolds and Bachelor Buttons, Orchids and Lilies-of-the-Valley, Sunflowers and Hollyhocks.

A Garden Party of an amusing type is one at which the guests represent vegetables.

A Mother-Goose Party gives much opportunity for sport and amateur talent.

A Myth Dance—Pluto, Neptune, Pegasus, Cyclops, Medusa, Arachne, Aurora, Diana, Narcissus, Mars, Venus!

A Jewel Ball—a glittering festival when guests' costumes represent precious and semiprecious stones.

A Textile Ball is attended by King Cotton, Dame Linen, the Three Fates, the Cocoon, the Moth, and others.



Timid, retiring souls may liberate all their pent-up complexes in one mad evening at a costume ball. The man who would be king can satisfy his ambition. The school-girl can emulate her favorite film star.

One's temperament would naturally determine one's choice of costume. Carmen, Cleopatra, Queen Elizabeth, Mary Stuart, Du Barry, the Angel Gabriel, Mephistopheles, Bonny Prince Charlie, a Doge of Venice, a Chinese Mandarin, a Prince of India, a Malay savage, an Eskimo, Ganymede, Ceres, Janus, Proserpine, a kangaroo, a Chinese pheasant, a sacred ox, a fountain dripping with jeweled water, snow, hail, twilight, moonbeam, starlight, the signs of the zodiac, Goliath and David, Sohrab and Rustum, Heloise and Abelard, the Last Duchess, the Princess, Evangeline,—there is endless variety.

Often the head-dresses atop simple costumes give a qualifying air. At all fancy balls, the attractiveness of the costumes is greatly enhanced by suitable backgrounds and settings. This is not necessarily elaborate in order to be effective. At a certain Fairy Party hundreds and hundreds of bubble-like balloons were used. If a definite color scheme has been decided upon, the balloons can be made to order to harmonize with the plan. Balloons, massed in the center of the ball-room ceiling, and attached to cords running to the corners of the room, can be made to float rhythmically when the orchestra plays "I'm Forever Blowing Bubbles." A merry scramble accompanies the release of the "bubbles."

Historical costume balls are very entertaining, especially if the characteristics of the people, the temper of the time and the customs of the people are considered. Many moving pictures will suggest ideas for costume balls—a Robin Hood Party, a Dickens Party, a French Revolution Party, a Tower of London Party—how many shades could come forth!

One must choose between being artistically picturesque or ludicrous. If the former, every detail of design and color must be worked out to glorify personal charm. If the latter, incongruity and all other qualities which inspire laughter must originally and intelligently unite in the creating of the costume.

There is a perennial fascination in dressing-up, in playing a part, in making-believe one is different from one's real self—a sort of inborn desire for a dual personality, a love of getting away from the wearisome I. No wonder costume parties are popular!

#### PLATFORM AND STAGE CLOTHES

When Madame Artiste steps out before her audience, and even before she has had opportunity to begin her lecture or song, every person has passed judgment upon her and has leaned forward in eager anticipation or has settled back in disapproval. For one's outward appearance is her advance agent, and it is the costume more than any other element that first establishes her prestige with her audience. The speaker who, by her dress and general appearance, creates the right feeling and makes a favorable impression, has won her audience to a receptive mood for her message. The important part that clothes play in the success of a platform artist must not be discounted.

It is essential that the performer shall estimate the degree of culture of the people in her audience, that she shall speak their language. That does not mean that she must fall to the level of the vulgar to make herself understood by any one. Simplicity is acceptable both to the illiterate and to the scholarly. To draw the analogy: simplicity, a fine sense of judgment, and consideration for others would never permit an artist to clothe herself in such a manner that she would be

dressed ridiculously beyond the standard of clothes permitted by the financial status of her audience.

### *Appropriateness*

A certain lecturer on dress spoke before large groups of women in the auditorium of a department store. The costume was exquisite in every detail, but unfitted for the commercial idea of a store, the social status of the practical, economizing women of the audience, or the message given.

She wore a softly-draped chiffon gown. Her beige shoes and hose matched her costume and gave a desired emphasis of length of flowing line. At her waist was a bunch of orchids, on her wrists were strings of pearls, and three strands of the same jewels encircled her neck. A black lace picture hat with one large pink water-lily on the side gave a crowning touch to the picture. It was exquisite, perfect in detail for a drawing-room—but out of key with the occasion. Why? Because the lecturer had not suited her costume to the practical nature of her message, to the store environment, or to the social station of her audience.

In another department store, another woman lectured on dress. She wore brown shoes with hose of a lighter hue, dress of dark brown crêpe with self-colored indistinct figures, sleeves long and close-fitting. She had recognized the importance of first impressions, for her outline was symmetrical as we glimpsed her silhouette when she came through the door at the rear of the platform. There was order, with few details. No jewelry was worn except a hand-wrought necklace of Chinese amber and dull gold; the hat was medium in size, in unity with the idea, design, color, and texture of the costume—not a separate vying interest. Her message was given in a straightforward manner, and the entire audience, to

which she was properly introduced through her appearance, felt friendly and in sympathy with the speaker. In a moment the hearers were awaiting what the speaker had to say—and they had respect for what she said because her appearance inspired confidence. Both women were artistically clothed, but the latter with good taste spoke the language of her audience in clothes as well as in words. The message was twofold: every woman present not only received its ideas into her mind but was given courage to attempt a higher level of taste within her possibilities.

An ultra or unfamiliar or intricate style of dress often excites more interest than the artist, and the time taken for analysis of the gown detracts from the real object of the occasion. An attendant at a concert was asked how she liked the singer. The reply was, "Oh, she was gorgeous. She was wearing at least \$500,000 in diamonds." When it was necessary to decide between the rôle of manikin and singer, the performer who was a clever business woman and had lost her voice most cannily chose the rôle of "clothes-horse."

### *Color*

Every stage artist should give heed to the psychological principles of color. There are positive, negative, and neutral, advancing and retiring, cheerful and somber, gay and dignified, youthful and mature, stimulating and soothing colors—an unlimited range of symbols and emotions and characteristics from which to choose those corresponding to the nature of the presentation. One's dexterity in the use of color must go farther than the choice of hue to express or inspire the selected mood; for value and intensity must be understood, and in the grouping of characters for color tableaux the relationship of these three dimensions of color must be wisely considered. Every character is an individual, vibrating color

composition, pleasing or otherwise, and a combination of compositions of colors may be used to produce harmony or discord, according to the demands of the mood or the occasion. For instance: Two opposing forces might be represented by two men dressed in violent reds that clashed with each other. Violet in music is the violin. Violet and green were the colors worn by Beatrice the first time Dante saw her; both are colors of mystery, and arresting by their contrast. Crimson with black expresses a subconscious bursting of life from the night of the unconscious; black and white, reincarnation. (The subject of color is discussed in Book II, Chapter I, "Individuality and Clothes.")

Colors of the artist's clothes influence the mood of the audience as well as the mood of the artist, because they are not only an important background for personality and individuality, but are also challenging in their emotional suggestions.

### *Backgrounds*

Chevreul, that oft-consulted authority on color, gives scientific rules as to the choice of frames and the hanging of pictures—rules that might be applied with equal force to the background of the portrait that the entertainer makes. Consider the effect of the height of tone of the background upon the different tones of the design; first, as to the picture the speaker makes; second, as to the effect of color on color, as when complementary colors enhance each other; third, as to the intensity of the diffused light, which is considered most effective for lighting the design and giving "atmosphere." To apply the rules: If the choice of curtain rests with the artist, let her by all means choose a background of dull soft texture, grayed hues, dark values, and indefinite design, to which it is least difficult to "play up" in challenging atten-



tion. A shining, gold "drop" may overpower a less pretentious costume, just as a sparkling gown may obscure the personality of the wearer.

A young pianiste who had youth and beauty once wore a vivid green dress with black satin shoes and touches of black trimming; there was too much black for *accent*, and the contrast was caustic; the whole effect was unflattering because of lack of shadowing, and the costume detracted greatly from the girl's artistic success. Sharp contrasts in costume coloring and lack of soft texture tones are as offensive to an audience as a voice which uncontrollably changes quality from bass to falsetto or is drably monotonous. Shadowy sea-green chiffon, with crystal touches, and silvery slippers and cobwebby hose, would have transformed this girl into an elusive sprite who would instantly have captivated and, through beauty of vision, convinced her audience of her ability to interpret harmony of sound as well as of color.

### *Design*

When the speaker comes out on the platform she is silhouetted against her background, and therefore it is essential that the outline of the design be pleasing. If a feather of the hat sticks out at an unusual or unsymmetrical angle, the grotesqueness will immediately register an impression of ludicrousness which is entirely opposed to the message to be delivered and is most difficult to overcome. Perhaps it is not easy to visualize a silhouette by a glance in the mirror when details of the gown are evident, but one's shadow will oftentimes reveal an entirely unsuspected contour.

An artist tells that only five per cent. of women are "designs." Even if this be true, let the other ninety-five per cent. take courage in the knowledge that one can work miracles with illusion. Things are as we can make others see them, and



she is a genius in the art who is able to suggest perfection. The obvious does not hold interest; it is the subtle, elusive one, who gives us a brief glimpse of her beauty and then flits away, who is much more alluring than the one who displays all the store of charm she possesses and leaves no hint of reserved beauty.

A design should have proportion—linear perfection. If the woman who is to appear on the platform has a long torso and short legs, she is not a “design,” for she has not correct proportion. Hers must be the art of illusion. She must wear very high-heeled shoes and practise walking in them to acquire that grace of carriage which is so important to one who appears on a platform; she must never wear a very short skirt, and the waist-line should be raised. In formal clothes she suggests lengthening shadows with long draperies, which, with the train of one’s evening gown, help to create the illusion of length of limb. Shoes and hosiery should not contrast in color or tone with the lower part of the gown and thus break up line—even one’s two feet help to suggest length. Only a dancer clothes her feet to attract attention, but shoes must be impeccable.

### *Pattern and Fabrics*

I have sometimes seen a woman who is described as being devoid of art appreciation, tho she has a keen mind and is wise in her choice of language. Recently she appeared as a platform speaker in a black satin dress, the front of which was covered with appliquéés of huge red poppies. As it happened, she herself had red hair, another huge poppy, and the combination of poppies furnished a pattern so ridiculous that it greatly retarded her effectiveness as a speaker. Who can afford to be ridiculous before an audience? Only a comedienne.

Figured materials often produce effects so grotesque and

bewildering that the interest of the audience wanders away from the lecture to the solving of puzzles in the costume of the speaker. Lace with a pronounced design over a different color will have the same effect.

Stiff, shiny fabrics are unfriendly. Soft, shadowful materials, such as silk crêpes, chiffons, soft velvets, employed in gowns designed with flowing, *fluid* lines, are for the eloquent woman and the musician, because they are fluent and rhythmic, and through the sense of sight as well as of hearing—both receptive to eloquence and music—the mental enjoyment is magnified.

A two-tone design in a fabric gives the effect of lights and shadows and a soft-texture equality, and is quite satisfactory, interesting, and kind, but not diverting.

### *Details of Dress*

Details must be considered meticulously by the soloist. Every artist who is alone on the stage is, of course, a center of attraction, and because of that can not afford to overlook any detail in the precision of dress. Not only must the design and color be attractive, but the costume must never suggest discomfort. Bobbing the head back and forth to adjust the collar, pulling at a chain or beads, disciplining a shoulder-strap that keeps slipping, teasing a dress-neck that requires placing, any adjustment of these things which should have been firmly anchored, is not only disrupting to thought, but is disquieting to the nerves of the audience, and, therefore, detracts from the success of the speaker.

A hat should always be worn in the daytime. For mornings, a close hat is very pleasing if it is worn with a gown with which it harmonizes (not simply matches) in design, fabric, and color. For any occasion a woman's good appearance can be measured by how she looks in a plain and un-

adorned hat worn with a simple costume. Such a person may be "plain," but she may wear her clothes with a confidence, a nonchalance, a *savoir faire* which will give distinction. An impersonal distinction and smartness is in much better taste in any indiscriminate gathering than a confidential display of the intimacies of personality, vulgarly called "It."

A very smart-looking French woman was trying on hats. The sales person exclaimed, "The hat is very becoming!"

"Go away with your becoming hat," was the reply; "I am trying to be chic."

### *Gloves*

A word regarding the desirability of gloves as an accessory in the costuming of a public speaker may clear the mental atmosphere surrounding that much mooted question of whether "to wear or not to wear" them. An American woman visiting in London had to go hurriedly from an afternoon tea to a lecture engagement. Before going on the platform she had no time to rearrange her apparel. After the lecture the person in charge said, "I'm so glad you wore your gloves. Your lecture was received as one of real value, and it would not have been so had you removed your gloves." One should know local customs and standards and avoid the irritating influence on the audience of being "different." Every obstacle to the concentration of the audience on your "art" must be removed.

The portraits painted by Rembrandt and Velasquez could well be imitated for their tones in costume by platform artists. These men knew how to get the maximum of effect with the minimum of effort on the part of the observer, and the mastery of background and light was their technique. Rembrandt knew how to concentrate light and make his focal point arresting. Velasquez understood the law of effects of

color. He employed simplicity and tonality, always subordinated to personality, and attained distinction—the ambition of every platform artist.

### *Lighting*

It is well for a platform artist to realize what a marked influence correct lighting has upon her appearance. When only footlights are used, the eyes are shadowed, and the chin and neck are aged far beyond their years. Artificial lighting is always kinder than sunlight, but it must be properly employed.

Lights of violet color make the lips appear purple, instead of living red, and bring out every imperfection of the skin, just as do unshaded electric lights. Blue lights have the same devastating effect. Red lights are warm and cheerful and comfortable looking, but they do not enhance facial expression—they wipe out too many lines. Green lights, especially if pale yellow-green, help to make one appear more attractive and put the audience in a kind mood.

Yellow lights should be used cautiously, but sometimes they are very becoming. A certain singer introduced on her stage a dark red-violet curtain. Side reflectors directed a flood of yellow light to the opening at the center of the velvet-hung background. The stage was bare except for the piano. The singer had dark red hair. She wore a soft yellow dress, touched with gold. The tableau of the artist as she stood for a moment framed in the doorway when she made her entrance was very beautiful. But, alas! when she stepped to the front of the stage where there were blue footlights, every line of her face was unpleasingly emphasized, and her eyes became dull and hollowed by the shadows underneath.

The two best colors for indoor lighting are amber and rose. Amber reflected in the face improves the appearance of

most complexions; it has the brilliancy of yellow and the warmth of red, combining happily to give an effect quite peculiarly its own. Rose suits the average complexion; it has the warmth of red without its searching quality.

When the stage is filled with members of a caste and each person is in need of aid from lighting, scattered overhead lights and footlights, together with side floods, may be necessary. But for a single person, the light should be concentrated, placed, and colored to be as flattering as possible.

### *Axioms*

Cut, Color and Composition are the three C's of stage costuming.

Cut or silhouette must be true, for neither detail nor beauty of material can hide the fault.

Color should be clean, pleasant to the eye, and appropriate to the character of the wearer and the mood to be expressed; it should be chosen to enforce, not to distort, the silhouette.

Costumes for the stage should be simple in line and color, with all unnecessary trimming eliminated.

Totality of effect is desired.

Costume is worthy only as far as it contributes to the beauty and truth of production, whether a play of many characters or a solo performance.

The artist respects and uses costume as a tool and never employs costume for its own sake or permits it to dominate.

### HOUSE SERVANTS' UNIFORMS

*(Ideated by trimness and neatness—Convention.)*

*The Chauffeur*—The neat-appearing chauffeur is as necessary to the looks of a car as are brilliant metal and rich up-



holstery. The chauffeur's uniform, including top-coat, is usually made of whipcord or gabardine in Oxford-gray or olive-green. The cut is dignified, but the patch-pockets and uncuffed trousers and cap give the suit, made up of a high-cut three-button sack-coat and well-hanging trousers, an effect of livery. Breeches and leggings are worn for formal occasions. The winter overcoats are double-breasted of the same material as the top-coats, but lined with wool or lamb-skin. Gloves are heavy leather with gauntlets.

*The Butler*—Afternoon—Tail-coat, double-breasted vest, and gray-striped trousers; a white, double or turnover collar; white shirt with black tie; black oxford-tie shoes (calfskin in the morning, patent leather in the evening—noiseless), and black socks are correct for the period from (and including) lunch until the dinner hour. If more formality is desired—for a special luncheon or tea—a wing collar with bow tie or cravat may be worn.

Evening—Tail-coat, black vest, black trousers (without side braidings), a stiff, plain white shirt, white bow tie (never a black tie).

*The Footman*—A sack suit is worn if the footman is not "on duty" attending on the family, answering the doorbell or telephone. The footman's livery, which is not changed for evening, as is the butler's, consists of coat and trousers (color inherited or chosen by the family), striped waistcoat, white shirt and white tie, black socks and oxford ties which make no noise.

*Maids*—The costumes of maids are always practical, but are not necessarily the standard apparel which may be obtained in the ready-to-wear shops. They may be of color or material selected according to the particular ideas and taste of the lady.

*Smocks* in fabric to suit the occasion protect dresses when



a change of costume from street to house or office clothes is not expedient.

*The Cook*—White, starched Hoover aprons and caps to completely cover the hair are practical and sanitary.

*The Waitress*—Dress of washable fabric in white or color, apron with straps over the shoulders.

*The Chambermaid*—For her morning work, white poplin or a striped gingham or a chambray dress in yellow, lavender, pink, green or blue; white tailored collar and cuffs, a plain bib apron, and a plain cuff cap held by a black ribbon, which is run through buttonholes in the stiff cap and tied in the back. Shoes are one-strap shoes with heels of low or medium height. Immaculateness is demanded.

*The Lady's Maid*—Black taffeta or satin dress and apron, no cap, but becoming lingerie collar and cuffs.

*The Parlor-Maid*—Her costume may be crêpe de Chine, celanese or rayon, silver-gray, green, soft blue for summer—for winter plum or black. Collar, cuffs, cap, and apron without bib are of organdie, mull or fine lawn.

*The Nurse*—Linen, broadcloth, poplin in starched white impress the essential sanitary quality. Cap, the style adopted by the training school for its graduates. White shoes and hose.

*The Children's Nurse*—For the uniform of the nurse for an infant the same sort of costume which is worn by the graduate nurse. For the nurse or governess of older children the costume for the house may be similar in fabrics and color to that of the parlor-maid—without apron or cap.

For the street or travel, the nurse or governess, when accompanying her charge, wears simple, "modish," but not ultra-fashionable, street clothes. A simple, dull-silk or wool dress, a plain untrimmed coat or cape, or a suit with tailored blouse. Accessories are comfortable rather than smart. Hat with brim, shoes with Cuban or low heels, no fancy pumps,

gloves of washable kid or chamois or fabric. There is no hint of "sports clothes."

*The Maid-of-All-Work*—To be able to double in the many rôles which general housework demands, it is necessary to make quick changes. For the morning a simple washable dress with white bib apron, attached white collar and cuffs which can roll up with the sleeves, and a cover-all apron which can be removed when the door is answered. For dinner a uniform of rayon, celanese or crêpe silk may be worn with apron with straps over the shoulders.

#### WARDROBE ENSEMBLES

*(Ideated by suitability to social position, occupation, activities, temperament and becomingness—Good Taste.)*

#### *The Social Literary Woman*

The wife of a prominent author gives the following list as comprising her usual wardrobe. The clothes are chosen to suit her mode of living—most of her time is devoted to assisting her husband in his game of writing. Her clothes thesis is, "One should select styles to suit herself, and not blindly follow the dictates of Fashion. Women should not be 'queer' nor 'different' nor 'robots.'" (Mr. Capek pronounces the name of his mechanical folks "rubits"):

*Summer Clothes*—Season spent in Provincetown, Mass. Dresses—3 knitted or jersey sports frocks, 4 general-wear crêpe de Chine dresses, 4 simple afternoon frocks of chiffon and Georgette. Shoes—3 pairs, buckskin sports, white kid, and beige suède. Hats—1 felt, 1 wide brimmed for sports clothes, 1 straw, suitable for afternoon. Coats—1 warm top-coat, 1 silk afternoon coat.

*Winter Clothes*—Season spent in Western city. The same as for summer with 2 more formal afternoon costumes and several evening dresses, informal and formal genre; 3 coats, cloth, fur

trimmed, all black seal, and a velvet evening coat. Shoes—3 pairs, street, afternoon and evening.

This woman's husband especially favors black velvet, so she always possesses a black velvet gown with cream lace at the throat. Pearls complete the picture and repeat the silver lights of the lady's hair.

A successful authoress who lives in Washington and is in the upper social set says that the wardrobe which she assembles twice a year, after she has become familiar with the fashion trends "on the way" rather than "on the wing," consists of—

*Winter*—1 practical suit with the sturdy accessories of felt hat with brim, oxfords and lisle hose; fresh blouses, leather gloves and purse, a tweed top-coat; a rainy-day outfit of raincoat, shower-boots, harmonizing umbrella, and felt hat; 2 coat-dresses, one of soft sheer wool, one of heavy silk; 1 formal fur-trimmed ensemble; 3 afternoon dresses; 1 seal coat, informal, daytime; 1 mink coat, afternoon; 1 ermine formal evening coat; four evening dresses, different moods—"supper dress," "hostess dress."

*Summer*—Riding clothes; ranch clothes; 3 knitted and jersey ensembles; 3 cool silk dresses; 1 heavy navy-blue tailored Georgette for travel; logical interchangeable accessories.

#### THE BUSINESS AND PROFESSIONAL WOMAN

It is quite essential that the business woman whose "time is not her own" adopt a clothes system which will save time, effort, and money. A clothes clinic will make her judgment as to personality and becomingness of clothes reliable, give an analysis of her needs based on her business and social activities, and afford a knowledge of short-cuts in caring for clothes. A twice-a-year invoice and special shopping periods should aid her in solving the time element in Wardrobe Economics.

(She should not yield to the temptation of "noon-hour" shopping, for much money is often wasted in the hasty purchase of trifles and mistakes.)

A Wardrobe Ensemble such as is described under "A Travel-Tour Ensemble" may form the basis of her daytime clothes. Her good taste will forbid fripperies for business clothes, such as fancy shoes and gloves, cheap furs and elaborate "picture" dresses, which are never in good taste or economical. She will select a "key color" and discriminate in favor of colors, even for summer office wear, which are dark and subdued, such as black, dark blue, dark green, browns. Lingerie touches will be in immaculate piqué, linen, organdie—not lacey or too dainty. Fabrics dull, not shiny satin or velvet or chiffon. Prettiness will never be her goal for business clothes. Informal and formal evening ensembles, an attractive leisure pajama ensemble important enough for informal entertaining in the home, and a pretty negligée, will be appropriate for her.

### *The Housekeeper*

A Street Ensemble, an afternoon dress that can be worn for informal evening occasions, a suitable coat, an evening dress and its accompanying coat, a knitted or jersey sports outfit—skirt, sweater and cardigan—all these with the right accessories form the nucleus for the wardrobe of a woman whose rôle is that of housewife and husband's, or son's, or daughter's companion. At the beginning of a season one costume for each of the standard occasions of life should be ready to be donned at a moment's notice. Last-moment buying is never satisfactory ethically, economically or esthetically!

Last, but not least, we come to the uniform of the housekeeper, whose day is never measured by the eight hours of other workers. The house dress is one which can be very

easily made at home, and it is, of course, for the home woman. This dress, more than any other, is indicative of one's habits and personality. Some women think, and quite unfortunately so, that almost any kind of dress will do for their mornings at home. Any left-over good dress from a past season will "do," they think; but how many of these same women recall their chagrin at being "caught" in such manner by an unexpected caller? On the other hand, nothing is more conducive to a right beginning for the day's activity than donning a fresh dainty house-dress for breakfast. There is a barometric relativity between it and one's self-respect and good humor.

Of course, the house-dress must be suited to the wearer's position in life. If she is a busy housewife, she will find that the one-piece garment of washable material is most suitable. The color must be becoming, and it should also possess trim lines that permit freedom of motion. In washable materials, light colors usually remain attractive longer than dark colors, as they do not fade so readily. The best grades are always the cheapest in the end. Neat and dainty collar-and-cuff sets seem to belong to the real house-dress, and when fashion decrees short sleeves they are a real boon to the housekeeper.

Some staple materials for the home-keeper and their various advantages and disadvantages may be briefly listed: Ginghams wear well, but must be most carefully laundered; percales are a trifle less expensive, but are easier to launder; calicoes do not wear well, fade easily, and are narrow, so they do not cut to good advantage; crêpes wear well, save ironing, and are mostly in light colors; linens wear well, are expensive but attractive, wrinkle easily, and fade.



## CHAPTER IV

### STYLING—CLOTHES METAPHYSICS

#### *Ideated Clothes*

ONE must correlate clothes and thoughts. Only ideated clothes have "style." Interesting tests of children have been made by educators to determine whether or not boys and girls were "ear-minded," "eye-minded," "touch-minded," or "idea-minded," and on the results of the tests was based the method in pedagogy to be used for each individual. There are many women who are "eye-minded" to such a degree that color in clothes has the greatest appeal, and these women, being color-wise in their selection of clothes, present a pleasing harmony; but they may lack style.

This point is illustrated by an incident which occurred at a meeting of literary women. A very brilliant authoress who possessed an individual beauty—Titian hair, alabaster skin, perfect teeth, and mental alertness—exclaimed: "Such monotonous standardization in clothes! As I passed along the street I saw only beige, beige. Why can't women have some originality?" The speaker was dressed in a purple, knitted, sports costume, hat trimmed with flowers, a green scarf. As a color composition the picture was most attractive: a balance of light and shade, a harmonious and interesting contrast of hues—purple, green, and orange accent in the hair—a personalized emotional expression in color. The idea behind street clothes is impersonal utility—restraint. Was Style evidenced?

There are others who have a sense of order and proportion,



and the designs they themselves present in their clothing have a restful and poised quality; but they, too, may lack style. Sensitiveness to textures leads to the combining of fabrics that are congenial with each other and that express the personality of the women, but style may still be lacking. This metaphysical or more than physical quality is possessed only by the one who is idea-minded. It is she, and she alone, who has "Style." *Mode*, or manner; *vogue*, a temporary mode, the "last cry"; *fashion*, the prevailing mode—all these show the materiality of dress which is based on "sense" evidence; but only when there is *distinction* in conforming to a mode is there Style. To be idea-minded is essential to distinction.

*Ideation*, which is stressed all through this book, is behind the choice of the fastidious woman. She intelligently catches the idea behind the occasion and interprets it in a costume in which the details are congenial in texture, color, line, and type. This is true "styling."

Those things which are the rage, a craze or a fad—things which are extravagant because they are only short-lived emotional enthusiasms—are not Good Style.

### *Fashion*

Fashion—from the Latin *facere*, to make—carries the idea of craftsmanship, an obedience to the laws of technique.

Artists of both high and low degree are interpreting the dress of women of all ages into a new language for the living woman's expression. This language may be symbolized by the craftsman in a "mode" which may never be accepted until it is adopted by some woman who, by inherited social position or by personal charm, has established herself as an authority. When Madame wears a coat which some brilliant Scheherezade festivity has inspired a famous couturier to create, then the mode becomes established as a *Fashion*, which is passed

downward through the various strata of social life until it becomes a *craze*, "so common" and so distorted that only oblivion awaits it.

If the Fashions of the time are slavishly worn by women who do not believe them to be good style, no one is to blame but those who wear the clothes; for dressmakers and merchants do not make fashion. They present merchandize, and women of taste select those things which they feel in a peculiarly right manner answer their idea of needs for their activities. The women who wear the clothes establish the *prevailing mode*, which is Fashion.

### *Style.*

Fashion means change, because it is based on caprice, while Style is permanent, based on reason. Webster defines Style as "that lasting quality which is representative of the best in any period or era, a *characteristic* mode or expression or execution," and Fashion as "a conventional usage or acceptance of a passing mode, or manner." The word *characteristic* ("the distinctive mental quality") in the definition of Style carries the implication of *ideation*. It is the current trend of thought that makes the mode, and if the dressmakers who are the interpreters of contemporary ideas are sensitive their expressions are apt and true. The expert couturier must be aware of the relationship between what people are thinking and what they are wearing. Varying and interesting fashions can be based on the classical principles of good taste without detracting from the fresh plastic rhythms which are expressive of contemporary life.

It is in the sincerity of harmonizing idea and its objectification that a woman's clothes rise from "fashion" to style. Technical harmony of color, line, and texture compatible

with the chosen mode are not in themselves important, but they are supremely vital as symbols of ideas.

Style principles are architectural, logically conforming in their foundation to the natural lines of the human body, if they are beautiful, or illusioning perfection where it is wanting; and coherent, balancing the emphasis of fitness for living conditions, and beauty.

Style is therefore the objectification of ideas of the moment with good taste, which is "a fine sense of the fitness of things." The couturier who is abreast of his time and can see the "on the way" trend of thought, the advanced ideas for which women are going to demand expression, can set himself up as a Fashion Prophet. Subtle? Yes!

#### A DISCUSSION OF STYLING

One of the editors of a famous fashion magazine is training a young man for a position on the staff.

*Scene*—The Ritz.

*Time*—Tea Time, November, 1930.

*Characters*—Mrs. Dress Gamaliel, a woman of 50.

Mr. Embryo Editor, a man 24 years old.

E.E.—Ah! There's a well-dressed woman.

D.G.—Why?

E.E.—Well, I don't know. It's what she hasn't done that she might have done. It's so much easier to tell what's wrong with the picture than to tell what's right.

D.G.—Tell me what you see.

E.E.—I see—just the woman! I hadn't thought of details.

D.G.—Ah, there you are! That's a good beginning. That's one thing you did get out of your fiction course at college. It's the *totality* that counts. No one part of a costume should detract from an interest in the whole.

E.E.—But that would be dangerously near to being stupid, wouldn't it? I remember a woman in my home town—she was the

wife of Mr. B., the Steel King who "went wrong" and married a comedy queen. The clothes of the deposed wife were right—oh, so right!—but as uninteresting and as colorless as an English sparrow. There was totality, unity, and all those "working principles"—and right—Lord, how right she was!

D.G.—Don't belittle the value of laws—the principles of design and color and texture and order and interrelation and all the science and working rules which are applied in the actual construction of a costume. What I am endeavoring to do is to bring you to the stage of Art in Dress, and then what a contract you have, doing your bit in making each woman her own *Beauty Specialist*!

E.E.—Beauty Specialist! Good Lord! Do I have to learn "the skin game" too? I give up. I'll go into aviation—risks are heavy, but certainly after this lesson I'm in the air.

D.G.—Bravo! I want you to become air-minded. This air-mindedness is just another way of expressing the quality I want you to see in dress—the *spiritual* quality.

E.E.—Fr'even's sake—I don't have to study metaphysics, do I? I'm in for enlightenment on Style—not Spirit.

D.G.—I only take on *advanced* students. If you're still in the five-finger exercise stage I can't waste my time with you. I thought you had gone through the drudgery stage of the mechanics of clothes.

E.E.—Believe me, I'm no modest violet! I shall defend myself. I *do* know when a costumed lady is a good design. I know proportion. See, there's a woman whose waist should be an inch higher for good proportion. There's a woman whose hat is unbalanced like the head under it, if I'm an alienist. She *looks* tipsy, even if she isn't—I dare say she is! There's one whose purse is all out of scale—it's not wrong enough to be interesting—it's just vulgar! That woman is all out of rhythm—part of her costume is in syn-copated time, the rest martial music and she herself is a dirge.

D.G.—Ah—you *are* arriving! You proved to me in your first interview that you had the "letter"—mastery of the technique of dress—but I had to be convinced that you could catch the "spirit."

E.E.—I thought you knew that spirits were in my line.

D.G.—Don't be facetious!

E.E.—It's my sense of humor, my dear Pedagog, that makes life endurable in this world of "arty" and "original" women. You remember I went to the International Convention of Art Teachers at Prague in 1928—I had just taken a graduate degree from a School of Design and the Head (a man I admire tremendously) led the party. I certainly saw a lot—drawings, color work, and so on, "ad infinitum, ad nauseam, ad virium." My thought through all the days spent at the Convention in that enchanting haunt of old Bohemian kings was, "Well, here they are—earnest men and women, students of the *letter*. Certainly these women, skilful workers in recognized art mediums, are making a contribution to the Spirit of Art through their own Individual Clothes." Alas, no! The "letter" and the "spirit" *must* be united in this universal art of dress.

D.G.—An altruist as well, eh? What was wrong in the clothes of the art teachers?

E.E.—Most of the designs of costume did not begin with silhouette. "Me and my shadow" would have been a self-revelatory game to play. One woman had worked out a color plan and in order to be meticulous she wore green stockings. I learned she was from Ireland, and recalled Margaret Anglin and her play "Green Stockings!" The woman was years behind in her ideas—theatrical in her clothes; that isn't done any more—not even on the stage. I certainly did get a knock-out blow there in Prague; all the women were concentrating on art, and they failed in the application. Their whole attention was riveted on *method*.

D.G.—Don't be discouraged. No experience is wasted. You learned a lesson through your discouragement in seeing trained artists miss the "Spirit of Art" because they were myopically looking at the "letter."

E.E.—But I would be fair! The best teacher I ever had in Costume Design wore clothes that were plain ridiculous. She tried to be artistic and she was like a parakeet.

D.G.—Why?

E.E.—"Scientists" in dress—the technicians—fail to grasp the meaning of Style; that is my conclusion.

D.G.—Well, Big Boy, what is Style?

E.E.—Let me think. That's a poser.



D.G.—Judging by the number of “Stylists” there are in manufacturing plants and stores, that ought to be easy.

E.E.—Oh, yes; I met a Stylist from Dudson’s last night. She told me that she “Styled” cooking utensils. “Well,” said I, “I’m still in the dark.” Said she, “Well, I *know* color and I see that all my yellows are the same—all my greens, and so on! I go to the factories and learn about the manufacturing end. For instance, in enamelware I know that the dipping is done by hand. Why right in D——.”

D.G.—Well, what has that to do with Clothes?

E.E.—I just saw the analogy. If I were “Styling” clothes I’d see that all my accessories were—well, I’d see that my beige hose were like my beige gloves. I’d learn all about the process of making fabrics. It’s a good game, but “Styling” is a misnomer—better “Coordinating” or “Scouting.”

D.G.—I can’t see that you’re in a position to criticize sarcastically present-day methods either of Pedagogy or of Styling. What claim have you to superiority? What *is* Style?

E.E.—I know it when I see it.

D.G.—Are you so sure? Has that woman Style?

E.E.—She’s wearing a dress by Dubonnet, this season’s model. Her hat certainly is the last cry. Symons have sold hundreds of those models.

D.G.—Do you realize that you’re talking “Fashion,” and that “Style” and “Fashion” are not the same? Fashion is a prevailing mode. Fashion is delightfully “sporting.” It often advances by sheer determination, a clever press-agent and cooperating capitalists. Fashion is a good friend if you agree with her, but a dangerous enemy if you cross her. A woman may be in Fashion and be *shocking* rather than *stylish*. But, again I ask you, “What is Style?”

E.E.—I know if you have it, you have it; if you don’t, you don’t. It’s like charm—you can’t get it by saying, “Style is a good thing. By George, I’m going to get it! I’ll go right out now and use some of Dad’s millions to buy me some.” Look! There’s a woman with Style. If I weren’t sure you’d rebuke the commonplace, I’d say, “She looks like a million dollars!” And yet after that course I had in “Buymanship” I’d say she’s dressed with the least expense of any woman here. That John with her doesn’t know the inside



game of merchandise, he sees the woman. "Cherchez la femme!" That's a much more interesting game than "Cherchez la technique!" I wish I, too, were insouciant and could escape this disillusioning analyzing.

D.G.—"It's the *joy* of the *game*—not the reward."

E.E.—Take that attitude and you'll get right back to the pedagogical complex—research, research, research—and where does it get you? It's *living* I'm interested in. Style! What is Style? Is it esthetics? The Standard Dictionary says esthetics is "the science or doctrine of the nature of beauty and of judgment of taste."

D.G.—It seems to me you're being true to form as an amateur in metaphysics; you're traveling in circles.

E.E.—Throw me a rope, oh, modern woman, freed from sentimentality, steeped in discriminating intellectuality, and clothed with *distinction*! I ask *you*—What is Style?

D.G.—Well, is Style *distinction*?

E.E.—The woman who had the most distinction of any woman I ever knew was my great grandmother. She was a wiry, alert, little creature—all angles—and she wore black taffeta with straight full skirt, a little tight basque, a straight, prim white collar and cuffs. Her hair was black, her eyes like sloes. Distinction? I'll say! Last year at a Costume Pageant my little sister wore great grandmother's prim taffeta, but the dress lost its distinction; Grandmother wasn't wearing it. It takes a wizard, doesn't it, to bring out that feeling of clothes and personality being inseparable.

D.G.—I thought your thesis was that clothes make the woman even if they "don't make the man." What about the art teachers at Prague? You conclude that distinction, or personality perfectly expressed, is a quality of Style. Yes, Style is—to sum up our points—*rightness* for the physical woman—*precise proportions*; restrained and complementing *color discrimination*; *totality*—coherent design, color, accessories and decorative details; *distinction*, or a definite expression of the personality which the woman may possess or assume for the moment. (Only the very clever woman dares to be herself—and the less clever must be superlative actresses.)

E.E.—It all seems so complicated, doesn't it? No wonder there

are so few women who have Style! It's an Aristocracy of Apparel, isn't it?

D.G.—Yes, but I believe that this Aristocracy will raise the standards for the Democracy of Dress, and as a humble editor of a magazine which demands that all Fashions must have Style I shall continue to point my airplane at a star.

E.E.—And you'll let me be one of the crew?

D.G.—Yes, if you can tell me why Mrs. B. at the table at the right has Style.

E.E.—But she hasn't! She looks as if she had been clothed by a "Fashion Advisor." She is impeccably correct, but she's just a mannikin. She is *fashionable*, yes! She is "smart."

D.G.—And Miss G. at the left?

E.E.—She's *modish* and fashionable—she's more selective—considers her personal charms of more value than the reputation of being the "first by whom the new is tried." She has "chic."

D.G.—Over there in that group of three women who are leaving.

E.E.—Ah, there she is! Madame B! She is not obviously *fashionable*, too reticent to be accounted *modish*, too sophisticated to suggest the secrets of technique. She certainly has *distinction*—a directness that drives her decision to a conviction in the beholder of its rightness. There never was and never can be any one like her. Individual! But only those who catch the Spirit of Style can see in her what you and I see—and it's something you must feel. "Spiritual things are spiritually discerned." Now I know what you mean by Clothes Metaphysics—and I am proud to be one of the Elect.



*Book IV*

THE WELL-DRESSED WOMAN



## CHAPTER I

### CLOTHES ECONOMY

LET us approach the subject of clothes in this chapter as we would turn to a mathematical problem, with principle in mind and the efficiency of new methods understood and adapted. The process of cancellation will eliminate all the factors which are consumers of *time, money, and effort*.

The reader will gain from this chapter only in the measure that she *thinks*. This does not necessarily mean an acceptance of everything that is written; but even a challenge for disagreement may be of value. The author's desire is not to narrow the view, but to open the eyes of the reader so that she may see more. The best way to become familiar with Good Taste and Style is through *observation*—by going where one can see well-dressed people, by studying reputable fashion magazines, by "window shopping" among reliable and exclusive shops. After one has become familiar with Style and has caught the "feeling" of good breeding in clothes, she cannot be easily imposed upon. No course in analysis of technique can take the place of eye-training, altho the microscopic study of clothes may precede most profitably the binocular view of experience.

This entire book has had an economic view-point, because it has discussed the selection of proper clothes for the individual. Economy is based not on what one spends but on the rightness of what one buys. Unsatisfactory clothes are always an extravagance, but the contrary is true of the costume that



is right, because it increases self-confidence, strengthens self-respect, and establishes freedom. The feeling of being well-dressed will liberate a woman's charms. The Economist also knows the importance of the saving of *time, effort, worry* and *money*.

#### ECONOMY OF TIME

How does one save time? Not by going around in circles either declaring "There is no such thing as time," or "I'm rushed to death; I haven't a minute to call my own." Both attitudes are disastrous to efficiency. One needs to take life—and clothes—calmly, with orderly thinking and an impersonal attitude; to master the *mechanics* of life and eliminate waste of time, energy and effort.

First, one obeys the command "Know Thyself" (Chapter V, Book I, "The Clothes Clinic"). The question of becomingness of color, silhouette, line, and other technical details must be answered intelligently. By this same self-study one knows her individual needs based on her activities. A familiarity with "The Etiquette of Dress" (Chapter III, Book III) should help any woman to think her own problem through. The groundwork may take time, but once mastered it becomes second nature. The whole process is much like learning to pilot an airplane.

One should go over her wardrobe carefully, separating the "can do's" and the "has beens." The latter she quickly passes out of her life forever, just as she does all useless ideas. It is a mistake not to cast clothes that have lost their glow of youth and usefulness into oblivion—it is not economy to hold on to a frock which is constantly piling up costs in upkeep and repairs, any more than it is to cling to a decrepit automobile.

One successful business woman maintains that her per-



INFORMAL EVENING CLOTHES



sonal economy of time is demonstrated in an absolutely new wardrobe for each season. She doesn't depend on variety, but on smartness, to retain her reputation as the best-dressed business woman in her city. If one's conscience can not countenance such a method, she should at least have the fortitude to eliminate all the things which fail in any detail to come up to her high standards of freshness, modishness, and appropriateness.

### *Plan*

To save time one should have her *plan* for the season's wardrobe completely in mind—a plan based on a knowledge of needs and fashions. She should be alert to the latest cry, the passing wail, and the “still small voice” of Good Taste, and be wise. The latest fashion news can be obtained from newspaper articles on dress, and from department-store advertisements, which are most informational; also from such magazines as *Vogue*, *The Delineator*, *The Ladies' Home Journal*, *Harper's Bazaar*, *The Pictorial Review*, *The Woman's Home Companion*, and others. Before selecting a season's wardrobe ensemble, this news should be culled for the items which are of especial interest in solving one's own individual problems. Probably the first thing one asks in this study is, “What is the new silhouette? How can I adapt it to my figure? Do any of my clothes need changing to give them the up-to-minute look?”

Choose garments that are easily and quickly adjusted—time saved in the routine of dressing can be put to such enjoyable uses—a game of tennis, a walk in the park.

A routine which takes just thirty minutes will include the art of grooming and dressing. In order to bring results it should be followed daily. This is not just for the business or professional woman who goes to the office or shop or school

room daily, but for the homekeeper, the society woman, the writer—for every woman. The author is certain that if this routine is followed daily the reader will soon glow with health and confidence in her mastery of every situation of life; and the obsession of being rushed to death will give way to calm, orderly thinking and repose.

Grooming and dressing routine should be as systematized as business. More will then be done in less time; drudgery will be eliminated—also waste and effort and worry.

System and method may be obnoxious words to one who declares for freedom; but once established they bring a lively sense of efficiency, especially when a desire to be well dressed motivates. Once a routine is installed and working, one wonders how she got along in the haphazard days. One should remember, however, that any budget is for help, not an iron-clad rule only for its own existence; the budget is to serve, and it should be adjusted to meet each one's needs.

Good dressing begins with Grooming.

### *Daily Routine for Budgeting Time for Beauty and Health*

*Minutes*

*(Windows Are Open)*

- 1 Awake—stretch—arms reach as far overhead as possible.  
Feet—try to touch footboard of bed—5 times.
- ½ Turn—place feet on floor—bend the whole body to the floor to pick up slippers—one bend for each slipper. Reach out for the dressing-gown—first with one arm, then with the other.
- 5 Setting-up exercises, 15 seconds to each count, standing near an open window. This routine will bring all parts of the body into activity. Follow it regularly and faithfully:

Circulation and muscle stretching:

Heels together—bend trunk—touch toes front, counting 1, 2; arms over head, 3, 4.

## Minutes

Touch left toes with right hand—left hand directly up back,  
5, 6.

Opposite side, 7, 8.

Hands on hips—bend trunk left—9, 10.

Bend trunk right, 11, 12.

Twist trunk left, 13, 14.

Twist trunk right, 15, 16.

- 3 Clean teeth, gargle, atomizer for nostrils, drops in eyes.

*Drink a glass of water.*

Stimulation of circulation:

- 1 Take a quick shower. If you haven't a shower, procure a very large sponge. Stand in the middle of the tub and squeeze over the body the cold water from the sponge. Don't forget to let the water play on the face and neck.

- 1 Dry the body with a rough bath-towel, rubbing upward, toward the heart.

½ Dust on bath powder. Use a mild deodorant daily. Use a razor *without* shaving soap to keep the arm-pits immaculate.

- 3 Spread cream over face and neck. Leave the cream on the face while you attend to the regular routine of internal cleanliness. Form the habit and *never* neglect the daily attention.

*Drink a glass of water.*

Make-up:

- 1 Remove the cream which has not been absorbed by the skin during the bath with *clean* cloth, or better, sanitary tissues. Apply paste rouge according to requirements of color of your skin and the contour of your face. Put the rouge on the cheek-bone, work up toward the temple and down toward the ear. No spotted effect must be left. Experiment at your leisure as to the best method for you. (Every woman can use a little rouge if she does it wisely.) Now powder thoroughly. Use two *clean* puffs, one for applying the powder and the other to tone it to the skin texture. Better than puffs which may not be perfectly clean (cleanliness is the beginning of beauty, whether of



*Minutes*

the face, the body, or the soul) are small pieces of anti-septic cotton, which can be fresh for every application of the powder. Use a tiny brush to remove the powder from brows and lashes.

Dust powder on nose, apply lip rouge. Rouge lips, beginning at the center of the mouth and working toward the corners. (One should never have the appearance of being "made-up.")

- 5 Dress. (Lay out together all the clothes which you are to wear before you begin.)

*Drink a glass of water.*

- 9 Eat breakfast—always fresh fruit.

---

30

## ECONOMY OF EFFORT

All the suggestions seem to be beside the mark as time savers, but they are not. We all know how very simple the solving of a mathematical problem becomes when we understand what is to be demonstrated. All the reader needs, then, is to apply the working principle, watching her figures to be certain of accuracy, in order to obtain the correct answer to our problem—how to be a well-dressed woman.

Let us sum up the suggestions: *Self-Analysis*, which determines the choice of color, line, decoration, also the demands of the *Etiquette of Clothes* as related to one's occupation and social position; the tabulation of one's needs—the working *plan*; the crystallizing of *fashion information*, the process of *selection*, and *buying*. One must know what she wants and how much she can afford to spend if she is to be efficient in shopping. Take plenty of time before you make a purchase. Look! Be certain that even the smallest article is going to fit perfectly into the mosaic of the well-dressed woman you are to be for every occasion. If one little corner of the mosaic

does not fit or is blurred or out of harmony, the whole has lost in value. One can't be a disgrace to behold in one hastily selected hat and be a well-dressed woman. The well-dressed woman is *always* right—this queen can do no wrong.

Save time—think things over—then purchase; and never permit yourself to hold *post mortems*. They take all the joy out of clothes. All this is for help in the Economy of Time as well as in the Economy of Effort.

### ECONOMY OF MONEY

For most women buying is a fascinating game; sport of the game, however, is not in spending money, but in getting results. The woman who dresses in perfect taste often spends far less money than the one who has an infinite understanding of what she needs and wants. Start out with a firm determination to be as well dressed as possible for all occasions, but do not try to accomplish it all at once. Buying poor materials, poorly composed garments, garments defective in cut, color or decoration, or careless in workmanship, is what keeps a woman poor; but at the same time buying the best of things, if they do not appropriately combine, will spoil one's looks, waste one's allowance, and eventually leave one with nothing to wear quite as much as shopping with a lean purse.

*A few good things wisely selected*—with a view to their suitability for one's own needs, not for Martha's or Mary's—are more satisfactory and a better investment than an elaborate assortment chosen at random and made to "do" for any and all occasions without giving the impression of being intended for any. "Fewer and better clothes" is the slogan of many intelligent, well-dressed women.

There is no better provision for an economical and correct wardrobe than making a *clothes budget*. Banks and depart-

ment stores gladly give assistance in planning budgets. Income and living conditions control, and at its best a clothes-budget plan can be only a guide.

For women who go to business or school, the daytime informal clothes which answer for their daily duties take more of the allowance than do the street clothes of the home woman who gives less wear to such clothes; but this costume is the most important in anyone's wardrobe. Life is not made up of ecstatic, romantic moments when shimmering or flowing evening gowns are worn, but rather of the humdrum routine activities. If one shows her skill in being individual, eternally well-groomed and fastidious, and alertly modish in her street clothes, her reputation is established.

The one who through systematic accounting knows where her money goes will realize the importance of foregoing little inconsequential trifles in order to acquire good necessities. Two women may go into a store with the same amount of money to spend. After purchasing, one will appear correctly clad and harmonious in every detail for the various activities of her life. The other will have a lot of foolish things, one of which, perhaps, will be an elaborate evening gown, when what she really needed was a good-looking street dress. Self-control is what is needed. Consider a world of women clothed in beautiful, harmonious clothes which display good judgment and common sense in their selection!

#### BUYMANSHIP

There has been a great deal said about salesmanship, but very little about skill in buying. And yet too few women know how to shop. *Buymanship*, if we may coin the word, is of far greater economic importance than salesmanship.

A large percentage of the people in any moving picture

audience are women. All women are interested in clothes. There is not only a place but a crying need for an educational film which will help the "run o' mine" of women in the selection of clothes.

There are three classes of women—those who buy clothes emotionally, those who buy clothes technically, those who buy clothes intelligently. The last group does not always include those who know technique. A lack of style-sense or awareness is often the misfortune of the technician.

One should arrive at conclusions through visualization of the comparisons of right and wrong in color, line, texture, character, suitability, and feeling. There should be:

1. A knowledge of *color*.
  - a. Effect of color on color—the woman, her clothes, and her background.
  - b. The importance of value and intensity in relation to the coloring of the woman, and in working out color harmonies and contrasts.
  - c. The color ensemble (illustrated in costumes for street, afternoon, and evening, for different types of women).
2. A knowledge of *texture*.
  - a. The effect of harmony and contrast in texture on personality.
  - b. The texture ensemble should be illustrated in costumes right for different occasions.
3. A knowledge of the *illusions* effected by the use of—
  - a. Vertical, horizontal, diagonal, curved lines.
  - b. Rhythm, proportion, and variety.

### *Color Rules*

It might be well to review these Color Rules before making purchases:

Choose a key color and give attention to what you do with it; build up the wardrobe of units that are in harmony (not

to match), and which can be utilized to bring variety through different combinations. ("Wardrobe Ensembles," Chapter III, Book III.)

Base the selection of the key color on the following considerations: The purpose or type of the garment. Choice of hue in relation to physical and temperamental type (natural or assumed); size, age; the effect of texture on color; amount to be used; general *tonal* quality of the complete ensemble; values—light, dark, medium; intensity, bright or dull (based on background, season, and ideation—formal or informal, utilitarian or social).

Axioms—Neutral colors are always smart, economical and refined.

Colors have personality.

Remember the adaptability of black.

Brown is orange—akin to the skin.

Blue is opposite in hue, so its value and intensity are important. Blues are more difficult to combine than browns.

Accessories may control the distribution of light and dark. Shadows are as necessary in the living portrait as in the canvas.

A true artist can combine any colors, but to do so he must have "feeling" based on knowledge.

When the wardrobe is small, avoid bright and unusual colors.

Colors may be worn when the hat is a part of the ensemble which are impossible when the hair is a part of the color composition.

All parts of the wardrobe—coat, dress, hat, shoes, etc., must be considered in their color relation to each other. It is the *totality* of the color ensemble which is unescapable. All colors must *blend* into a harmony.



### *Composition*

"Compose" means "to put together." The choice of apparel must be based on proportion—on "scale"—the right sizes, such as small hats, short furs, nothing voluminous for the *small* woman.

Simple, classical lines are best—based on proportion, symmetry, balance, rhythm. All these principles can be easily mastered. (Chapter II, Book II.)

### *Fashion*

Keep in touch with the mode and do not choose a "high" or declining fashion if you must economize.

To be able to see which way the wind of the fashion world is blowing, will help you to select the dress, suit, or coat which will remain in style for more than one season. Early in winter, when Palm Beach and other resorts are popular, spring styles are being considered. From many sources of information one can gather their tendencies—their silhouette, neck lines, types of sleeves, the length of skirts and their fullness, the new fabrics; all these are fundamentals on which variations are played. Become posted in the details, so that you can read the weather vane. Then, when you are selecting clothes, try to find the ideas which the coming season's winds are beginning to whisper. You know that if you can incorporate such ideas in your present clothes, your costume will be in vogue the following year. By remembering how long a certain idea has been used, you will be able to estimate its length of life; for we know that change of costume moves in cycles. It is not economy to buy a garment whose style is at the apex of its popularity if you expect to wear it more than one season. If "everybody is wearing" a certain thing, you'll be wise not



to get into the current, but instead to watch for the new winds that are beginning to blow.

Some women carry a trick up their sleeves whereby they contrive to keep an outfit still smart through a third season. They are women with highly developed dress-sense, envied by their less gifted sisters and profitably patterned after.

It is well to note, occasionally, whether we are continuing to develop good taste and judgment in dress. The all-too-frequent changing of fashions tends to unbalance our judgment, so that often we forget to study our individual type when we make a selection. A review of the things one has selected from year to year will show an evolution of personality and taste.

It is not a good plan to let one's taste in garments change too frequently, for it is impossible to dress correctly and economically under such conditions. For some, it is especially difficult to dress in good taste when the amount that can be spent is limited; but those who seem to do it most successfully are those who live and dress according to a modest scale, and have, in consequence, given much thought to making the most of a little. She who can really make her clothes fit her individuality on a small income has a satisfaction which the rich will never know.

#### THE COAT

The coat, because it is the most expensive detail of a wardrobe, must be the *center of interest* in planning. It keys the wardrobe ensemble's color and degree of elegance. A brown coat with all tints of brown—rose-beige, tawny beige, rusty beige, yellow-red. A blue coat with blues and grays and tans. A black coat with all colors except brown.

For winter one has a fur coat and a lighter weight one

for town wear. The fur coat is an investment and should be given serious thought. A *cheap* fur coat has no excuse for being, except the single purpose of keeping the wearer warm. How long must one wear the coat? If your budget says a long time, then the choice is a most conservative cut; in color, black. Self-trimming is better than cheap fur. A Hudson seal, a Persian lamb, or a Galyak coat are fur coats which should give good all-round service. Fur coats for motoring are of sturdy furs. Evening coats have the air of elegance, but remain casual rather than festival in type.

Collars are of foremost consideration—their size may utterly smother the little woman. Quantities of long-haired fur are only for the Juno-like woman.

There are three moods in coats: the formal, for afternoon and evening; the casual, for street; and the sports type, furs and fabrics. The texture quality is the most telling in conveying the *ideation* and establishing suitability.

The general-wear coat must not be too extreme in line; it may be black or dark blue or brown in color (one soon tires of red and unusual colors). Collars may be the cravat of cloth or fur, the small standing one, jabot-like soft reverses, crush, pouch or cape.

The informal town coat for spring may be black tweed, wool crêpe, cashmere, suède cloth, heavy crêpe or faille silk.

The informal-informal, or sports or travel coat, will take on color in a variety of weaves—green and white, orchid and white, bright navy and white, a range of yellows and tomato colorings. They may be three-quarters or seven-eighths in length, be belted, have an Ascot tie and buttoned pockets, or may hang straight.

## THE SUIT

A generation ago the word "suit" conveyed the idea of a strictly tailored mannish costume. Then followed a differentiation between the sports suit—probably a tweed Norfolk coat and a straight skirt and a man's shirt—and the afternoon suit of velvet, a seven-eighths length coat, often embroidered or braided, and a lace blouse; or the hair-line serge suit, bound with braid, and worn with hand-hemstitched or Philippine-embroidered blouse. When the one-piece coat-dress usurped its place, certain women who had grown weary of blouse troubles sighed with relief.

In 1930 the suit again came into favor, and, abetting the emphasis on individuality, it was most varied and versatile—of every conceivable material from tweed to lace, to fit the interesting life of modern women. These suits answer the need of an all-day costume, which is fitting for different occasions; the desire for variety, which is satisfied in blouses; and the necessity of economy, which is satisfied by fewness of costumes with quality.

For the town suits there are straight coats, belted, flared, cutaway, and coats with peplums—made of covert and worsted fabric and silk—in blues, blacks, oxfords, browns, greens and reds. Blouses are satins, flat crêpe, and crêpe de Chine.

For sports there are tweeds and jerseys with the informal tuck-in blouse or sweater, and the harmonizing top-coat.

The sports blouses are of silk piqué, Shantung, and other "sensible" cloths. Piqué vests have the same "feeling."

## THE COAT-DRESS

*Informal Daytime*

The coat-dress plays a dual rôle. It may serve the winter's need, worn under a coat, and may also, with a fur, weather the spring coolness. The dress gets its name from the fact that it has the tailored feeling of a coat.

The coat-dress is groomed with capes, single, double and triple; with vestees, collars and narrow cuffs of piqué, or some other sturdy material; also with boutonnieres—flowers such as a carnation of white muslin or of the same fabric as the dress, or of piqué.

Materials are different weights of wool—lacy tweeds, jerseys, wool crêpe, covert—dull silk crêpes and most fascinating and unusual cotton weaves.

The hem lines are even and the sleeves simple.

## THE CASUAL FROCK

*Formal Daytime*

Youth, freshness, femininity, achieved in details such as boleros, capes, scarfs, godets, pleats—such is the meaning of the casual frock. The garment itself has sleeves above the elbow, three-quarters or long, puffed at the elbow with flaring cuffs. The lingerie touches in soft fabrics—silks, prints, lace, batiste; its colors are black or navy for winter and spring, white, blues, turquoise, ciel, periwinkle, greens—any color so long as it is used wisely. No “dressed-up-and-nowhere-to-go” appearance, but nonchalance.

## THE FORMAL GOWN

*For Evening*

Chiffon, Georgette, satins, laces in colors, black crêpe and flowered chiffons, all gala fabrics in gay coloring—withal, an air of having arrived socially; a grace of manner, a feeling of respect for the importance of the occasion, but a confident assurance in being equal to it—such are the qualities expressed in formal clothes. Dame Fashion is capricious and changeable, and so it is wise to be penurious and possess only the absolutely necessary frocks for the moment, and purchase them often. One must look to be alive and aware, sparkling in a formal gown. Since comparatively little of the modern woman's time is spent in being professionally charming, it is unwise to put too great a proportion of the clothes budget in social clothes.

## ADAPTABLE CLOTHES

The business woman finds that the costume which can be changed in its *ideation* in a twinkling is a joy to her. The silk dress which answers as a blouse with a wrap-round skirt resumes its original intent with the sleight-of-hand transformation. The suit-coat takes on the duty of a top-coat and the wrap-round skirt becomes its cape.

An evening dress, sleeveless and as décolleté as one desires, emerges from the little cocoon-like coat which has aided the costume in its charming suitability for afternoon.

Ingenuity and good taste, with a feeling for gracious adaptability, help to transform a meager wardrobe into one which has the essential practicality and appropriateness.

## HOSIERY

Various kinds of threads are used in the manufacture of hosiery, such as thread silk, spun silk, fiber silk, lisle, cotton, and wool. As in any other material or fabric, we find superior and inferior grades in each. It is well to be able to recognize their difference, and thus to be a better judge of their value. Here are certain things which those who buy hosiery should know:

In the *pure silk* group are several different kinds of silks, varying in "weight." The so-called "pure thread-silk hose" are often woven into the required shape of pure-silk threads. Very often lisle threads are added to the foot and garter-top to increase the durability of the stockings. People seem to be getting away more and more from the all-silk feet in hose, because of their poor wearing qualities.

*Chiffon silk* hose, those lovely gossamer ones that wear out so quickly, are woven from a very fine silk thread and, if desired, may be had with some lisle in the feet and garter-tops, which makes them a little more practical. But at best they are a luxury. Every woman delights in them for evening wear. Even if she can afford to have but one pair at a time, by watching for drop stitches, laundering them carefully after each wearing, and taking great care in putting them on or off, she can prolong their dainty usefulness.

*Lisle hose* worn for sports are woven from twisted cotton threads, which make them more durable than ordinary cotton hose. At one time lisle was made from twisted linen threads. White hose of this kind are very practical for the home-keeper, as they may be boiled and are restful to the feet. Some dealers also handle chiffon lisle hose, which are very sheer and look rather well, tho there are apt to be "shadows" in parts of the stocking.



*Wool hose*, woven from wool threads, usually contain some cotton or silk threads. Pure wool hose are uncomfortable, and their tendency to shrink is great. Silk and wool make a very fine winter hose.

*Fashioned hose* have stitches added at the calf. This gives them the proper snugness at the ankle and yet the required width further up. As the stitches are added on either side of the middle seam, we find two smaller seams like a series of small dots where the stitches are added. The sole of the stocking is also "fashioned," as shown by two rows of marks in the sole of the stocking where the stitches are added to give shape to the foot.

In the cheaper grades of silk hose, "mock seams" are sometimes placed on either side of the middle seam to make the hose appear fashioned. In reality, there are no stitches added in the weaving of these hose; the stitches are merely loosened at the calf and tightened at the ankle, thus shaping the stockings. In purchasing hose, it is advisable to examine the seams to see whether or not they are genuine.

*Out-size hose* are those which are fashioned larger at the top and at the calf than the ordinary ones. "Extra out-size" can also be purchased for the extremely stout woman. This sort of hose prevents to some extent the "runners" which often come because the extra stretching of the tops strains the stitches of the hose. Out-sizes are obtainable in all sorts of materials—silk, lisle, and wool.

Spectacular bargain sales in hosiery are disregarded by the woman who knows that storekeepers never sell things at reduced prices unless there is a "catch" somewhere. The stockings may be "seconds," that is, have some defect which will lessen their durability. However, if they appear to be perfect in every way and yet are offered at much lower prices than at other times—beware! They have probably been in stock

or in the warehouse so long that the dyes have begun to eat their way into the threads; the goods can not be sold as new, therefore, because they will wear badly. It is always advisable to purchase hose bearing the name of some reliable manufacturer from a dealer who is certain to have a fresh stock on hand.

### *Size of Hose to Accompany Size of Shoes*

For the first soft-soled moccasins or shoes, the hose are classed according to age, as three months, six months, etc.

#### INFANTS

<i>Shoes</i>	<i>Hose</i>
0 .....	4
1 .....	4
2 .....	4½
3 .....	4½
4 .....	4½

#### MISSSES

<i>Shoes</i>	<i>Hose</i>
1 .....	8
1½ .....	8
2 .....	8½
2½ .....	8½
3 .....	8½
3½ .....	8½
4 .....	9

#### CHILDREN

<i>Shoes</i>	<i>Hose</i>
5 .....	5
5½ .....	5
6 .....	5½
6½ .....	5½
7 .....	6
7½ .....	6½
8 .....	6
8½ .....	7
9 .....	7
9½ .....	7
10 .....	7½
10½ .....	7½
11 .....	7½
11½ .....	7½
12 .....	7½
12½ .....	8
13 .....	8

<i>Shoes</i>	<i>Hose</i>
4½ .....	9
5 .....	9½
5½ .....	9½
6 .....	10
6½ .....	10
7 .....	10

#### OLDER BOYS

<i>Shoes</i>	<i>Hose</i>
1 .....	8
1½ .....	8
2 .....	8½
2½ .....	8½
3 .....	8½
3½ .....	8½
4 .....	9
4½ .....	9
5 .....	9½

OLDER BOYS		MEN	
<i>Shoes</i>	<i>Hose</i>	<i>Shoes</i>	<i>Hose</i>
5½ .....	9½	5 .....	9½
6 .....	10	5½ .....	10
6½ .....	10	6 .....	10
7 .....	11	6½ .....	10½
7½ .....	11	7 .....	10½
8 .....	12	7½ .....	10½
8½ .....	12	8 .....	11
9 .....	13	8½ .....	11
		9 .....	11
LADIES		9½ .....	11½
<i>Shoes</i>	<i>Hose</i>	10 .....	11½
3-3½ .....	8	10½ .....	11½
4-4½ .....	8½	11 .....	12
5-5½ .....	9	11½ .....	12
6-6½ .....	9½	12 .....	12
7-7½ .....	10		
8-8½ .....	(Out size) 10½		

#### TECHNICALITIES OF SHOES

Welt soles and leather heels are used on informal and informal-informal shoes. (For shoe materials, see Book II, Chapter III.)

The turned sole is what the name implies; hence only soft, flexible materials may be employed, such as those used for evening slippers or indoor slippers.

Heels are at least five in number of styles. Louis XV, or French, is the highest from the ground. The heel is curved and cut until its lower surface covers a square inch of area. The Baby Louis is lower. The Cuban heel is not cut out, as is the French, and it may be higher or lower. The Military heel has a straighter back line and a larger surface than the Cuban. The common-sense heel is low and flat. The spring heel, commonly used for children's and tennis shoes, has a flat sole con-

tinuing over the whole foot and raised at the heel by an inserted piece of leather.

Wooden heels which are covered with fabric or thin leather are cheaper to make than leather heels. The top lift is made of leather to increase the wearing quality and should never be permitted to wear down to the covered area, for repairing is then difficult.

One should get certain qualities with high-priced shoes. If a shoe remains on the last over which it is made—as it should for ten days—it will keep its shape better than the shoe which is hurriedly made. The length of time used necessarily increases the price of the shoe.

A good shoe looks well-made inside as well as outside. Wrinkles in the lining are absent; there are no rough edges on the sole; the stitching is fine and even; there are more stitches as well as outside backstays; and the stitching goes through the lining, which helps to keep the lining from wrinkling.

Good leather is not cracked or scratched; it is finely grained, close fibered, and perfectly matched, so that every part of the shoe has the same grain and finish. The linings should be very noticeably of a higher grade—the fabric lining the upper and that over the sole, the extra pad of the heel, the lining of the tongue, the facing, and the stays. The eyelets should not wear brassy. Exclusive cut and style add to the price.

#### STYLES OF GLOVES

Gloves come in five styles:

*Clasp* gloves are made from leather, fabric, and silk, and may have one or two clasps.

The *strap-wrist* glove is a tailored or sports model that slips over the hand and is tightened at the wrist by a strap.

It is generally six-button in length, which means six inches from the base of the thumb to the end of the wrist. This glove may be made of leather, fabric, or silk, and is smart for street wear.

The *gauntlet* glove has an attached cuff which may be of different styles, widths, and stiffness. Leather and fabric are used for this model.

The *Biarritz* or slip-on is a glove made of leather and suède. It slips over the hand with no opening at the wrist. The length may be six- or eight- or ten-button.

The *Mousquetaire* is a long glove of many varieties in length and material. It has an opening at the wrist which may be fastened with buttons or clasps. These gloves may be had in eight-, twelve-, sixteen-, twenty-, and twenty-four-button lengths. The lengths, to twelve-button, come in leather, fabric, and silk. The very long ones can be had in glacé, the smooth-finished kidskin, or in suède, the dull-finished kidskin. (For glove materials, see Book II, Chapter III.)

## HOME SEWING

### *Home-Made versus Ready-Made*

"Shall I wear home-made or ready-to-wear clothing?" is a question that often comes to the mind of those in whose budget economy must rule. The points to be considered in comparing the garments made by a tailor or modiste with ready-to-wear apparel are, in the latter, the quality of material, the cost, workmanship, and consideration from an artistic standpoint; also style and general becomingness as well. The factors which should determine whether the garment shall be made or bought are the amount of time one has for sewing and the value of that time; the ability to make or have made garments which are satisfactory, and an apprecia-

tion of what is good taste in dress. Whether one can do the work herself or must hire it done, should determine whether ready-to-wear garments are better than home-made, and vice versa.

If one is not certain of the outcome, expensive materials should never be speculated with. It is better to economize, if one must, by making one's summer clothes. Coats and skirts are a big risk.

One can always be certain how a ready-to-wear garment is going to appear. There is no gamble. And few women have not had clothes made at home which turned out to be utter failures and, therefore, poor investments.

When buying ready-to-wear clothing, keep in mind that a beautiful design does not just happen, but may be the result of years of study. The "servant is worthy of his hire," and if one can afford to pay for unusual and beautifully conceived ideas, she will feel that design should be as much valued as fabric and workmanship. If a garment shows the result of skilled labor, a natural accompaniment is a price commensurate with the time spent.

### *Rules for Home Sewing*

Whether one creates a beautiful gown for the sheer joy of beholding her own workmanship, or whether she strives to effect a practical economy in so doing, some simple yet fundamental laws of cutting, fitting, and constructing must be observed by the artist as well as by the amateur.

Such laws are here set down:

Classify your type, your size, coloring, and possibly your temperament.

Know your silhouette. It may range in outline from oval or circular to the extreme rectangular. The knowledge of it



may prove disillusioning, but it is necessary in order to decide upon correct design.

Study the latest authoritative fashion sheets, giving attention to outline (which takes in sleeves), to those lines which give the illusion of height, and to those which emphasize width. The placing and treatment of the waist-line, the style and finishing of the neck of the garment are to be considered, as well as the general effect.

Then select a pattern. It is well to select at first a plain pattern which can be used as the basis for many frocks. The size should (if the form is irregular) agree with the bust or the waist measure, dependent upon the one which is proportionately larger.

If one takes her own measurements, she should stand before a mirror while doing so. The following measurements are necessary for fitting: *bust* (the tape line placed over the shoulder-blades and the points of the bust); *waist* (the natural placing, i. e., where the torso bends); the *hips* (over the hip joints). Before taking the *skirt length*, a tape is placed around the waist and all measurements are taken from it to the floor—front, sides, hips (over both, because they often vary), and center back.

The next step is to cut out a dress model by the selected pattern from unbleached muslin or some inexpensive fabric which can be used as a house dress. If seams are not allowed on the pattern, one should cut three-eighths of an inch outside the edge of the pattern wherever there is a seam, and always remember that the pattern is only a guide, not the last word.

Then comes fitting. On the muslin model, mark the central vertical back and front lines. These are the basic lines from which all altering is done, and on their static position depends the alinement of the garment. Then draw the altera-

tion lines (the edge of the pattern is never touched for alteration—only for changing the design of the pattern). Width alteration lines are vertical, parallel to the center front-and-back lines, and five and one-half inches distant from them.

Narrowing of the pattern is done by taking tucks of the necessary width on these lines, or widening by setting in pieces of the width desired. (Remember that all the alterations are made on the muslin model, which should fit perfectly before the final material is cut into.)

In widening or narrowing, the alterations may vary in width according to the amount needed; for instance, the bust may be large in proportion to the chest, so that the added width would be graduated. It may be necessary to take a dart below the bust in the underarm seam.

In altering the skirt, if more width is needed across the thighs, a pointed piece may be set in the slashed back alteration lines; if more stepping room, a pointed piece (the point at the top, as in the back) may be set in the front alteration lines.

The length alteration lines are: chest, a horizontal line three and one-half inches down from the shoulder; waist, a horizontal line one and one-half inches, measured on the side seam, up from the waist line (a curved line to conform to the normal waist placing). On these lines, needed alterations for lengthening or shortening the waist are made.

Skirt lengths: If a skirt is too long, it should neither be cut off around the bottom nor be lengthened by adding at the bottom, unless it is a perfectly straight skirt. The upper alteration line is eleven inches down from the waist, measured on the side seam. The lower alteration line is four inches up from the bottom of the skirt after the hem (if allowed by the pattern) has been turned up.

If the skirt is too short—for instance, four inches—two

inches should be inserted at the upper alteration line and two at the lower. If the skirt is too long, an equal amount should be taken out at the two alteration lines.

For sleeve alterations, first cut and baste the sleeves according to the pattern directions. Pin the sleeve in the arm-hole and then baste it, holding the sleeve toward you. If the sleeve does not fit, do not alter it at the seam or cut it off at the wrist, lest it twist. Alter, for width, on lines drawn one and one-half inches from the seam (always make corresponding alterations in the garment to preserve the smoothness of line when the sleeve is sewn in). Be sure that freedom for arm movement is allowed. Alter the sleeve for length on lines four inches above and four inches below the elbow. Neck lines require skilful treatment. It is best not to cut out the neck until the garment is fitted; but if it is done and the neck is too low, it can not be remedied by drawing up the model, it must be built in. If the neck of the model does not lie flat, take darts at the side width alteration lines. In placing the waist-line, consider the finished garment, so that the Law of Proportion will be carried out.

When the model has been perfectly fitted, it is ready to be used as a pattern for cutting materials.

In choosing the style of garment, and in cutting, materials should be considered as to texture—linen, cotton, wool, and silk; as to finish—plain, nap, pile, satin-faced, and twill; as to design—stripes, plaids, and figured, which in turn are geometrical all-over, bordered. Some materials are handled as tho plain, such as shepherd's check, small polka dots, and extremely small figures.

In nap material, the nap should run downward, and for this reason it never cuts to the advantage that plain material does. In pile materials, such as velvet (except panne), the pile should run upward. All satin-faced materials, such as satin

and broadcloth, should be cut from one end of the fabric; which end makes no difference. Light will then strike the garment in all parts the same way. The lines of all twills, such as Poiret, should run upward toward the left shoulder.

Great care must be taken in cutting striped and plaid materials. If a stripe of the same color comes at the center back and center front, the figure appears more slender. Stripes should be matched. Horizontal lines should be maintained in plaids. If the slope of the garment is such that the horizontal lines can not meet all the way, they should meet at the waist. Circular effects are not for plaids. Geometrical figures should be kept as plaids.

In cutting, the material should be kept in one piece as far as possible, the pattern laid according to perforations and directions given. Mark every perforation. Leave one and one-half inches extra in the armseye.

If the materials are those that stretch easily, first lay on your model and mark around it with tailors' chalk or pencil; then, before cutting, stitch on marking with a loose machine stitch. If the material is flimsy, as chiffon, lace, or Georgette, the garment is cut and practically made over paper. With fraying fabrics, first bind the edges.

There is art in basting a garment. It should be flat on the table, and long loose stitches taken; silk should be basted with silk.

The order of sewing a garment is to finish the seams, then the placket, then the sleeves, collar, edges, hem, and other details.

Since time is the most valuable commodity of life, use hand-work only where it is for effect. Use long stitches on the machine, except for cotton. Stitch the garment in the direction in which it is to fall; as from the top of the skirt down-

ward, the neck to the armseye. One should master the use of machine attachments.

It is important to know exactly the necessary amount of material. If the dress is to be of costly material, it is wise to delay buying it until the pattern has been made up in an inexpensive material, perhaps something that can be utilized as a house dress. After the trial dress has been basted and carefully fitted, it can be used as the pattern, and the amount of material for the more expensive frock can be exactly estimated. The indignation caused by one's finding it necessary to waste material by straightening a crooked end carelessly cut by the salesman will lead one to accept avidly the suggestion that the salesman be required to cut the material by a cross-thread.

### *Children's Clothing*

Should children's clothes be ready-made? Some garments can be made at home satisfactorily, but a mother should consider carefully whether she has the energy and time to give to it; or whether she will lose her "singing-look" by overworking in order to accomplish this small economy. It is better to have fewer clothes which can be bought carefully with their wearing qualities in mind. Coats and suits should probably be bought ready-made, altho wool remnants may be had at such reduced prices that it seems extravagant to let the opportunity pass. Knitted underwear can be had in a great variety. The "panty" waist, made of drilling or some other strong material, set with buttons ready for the bloomers or banded pleated skirt, answers a ready-to-wear demand.

### *Hints for Economizing Time*

But if, after due consideration, you decide to make clothes at home, you should simplify the process as much as possible.



In the selection of patterns simplicity should be the keynote. The most beautiful garments are made by using materials with as little cutting as possible. The old-fashioned idea of cutting cloth into pieces and then sewing it all together did not produce garments as comfortable or artistic as those of to-day. The laundering is better if the garments are simple. The fastening of garments should be so easy that every child can soon acquire independence in dressing; the slip-on is a child's delight. After a style is found to be becoming to a child, all dresses can be made after the same pattern; a favorite modern idea for grown-ups too. Variety may be obtained by choice of fabrics, combination of materials, trimmings, such as pockets, collars, cuffs, sashes, and neck-lines, and length of sleeves.

Here are a few simple suggestions for the home sewer: The standard lengths for children's ready-made dresses are: two years, twenty-one inches; three years, twenty-two and one-half inches; four years, twenty-four inches. Little girls wear their dresses very short.

Hand-run tucks are more easily made if the material is put through a tucker that is properly adjusted, using an unthreaded fine needle.

When sewing buttons on heavy material, sew over a pin held on top of the button; the shank of thread between the button and the garment will make the button stay on longer.

Fasten rompers with large snap fasteners.

Use adhesive tape for marking rubbers, coats, caps.

Run a line of loose-tension, close machine-stitching around the tops of stockings, just below the garter line, to prevent runs.

Put buttonholes on a separate piece of material, as they often outwear several garments.

Ornamentation of children's apparel should be a simple



matter. There are two types of trimming that are best for children's clothes:

Self-trimming—that which is made from the same material as the garment itself or of contrasting material or color. It may be applied in these ways: bias folds, cut on the true bias; piping, cut on the true bias and basted before applying; binding, straight or bias; cording, which is practical for silk or wool (cording is made by basting true bias over a cable cord); tucks; bound buttonholes; buttons, either manufactured, made to order, or hand-made and embroidered.

Embroidery—using only the simplest stitches, because children outgrow their clothes so quickly that the time spent in embroidering them is wasted. The following stitches may be used to good advantage: outline, chain, running, blanket, feather, lazy-daisy, French knots, hemstitching, eyelets, Bermuda fagoting, smocking, couching. The simplest designs should be used, including straight lines, dots, geometrical figures. Any mother can make her own designs.

### *Details*

Avoid fussiness and overdecoration. Select all accessories with the five aspects of harmony in mind—size, form, color, texture and idea. Never indulge in fads.

One perfect adaptable ensemble is better than a huge assemblage of irritated and unsuitable possessions. Have courage to throw away mistakes—all those things that are not beautiful, essential, becoming or appropriate—and learn from *one* experience what not to buy. Thrift is obtaining the maximum of effect with the minimum of expense, and it is not only "smart to be thrifty," but it is "thrifty to be smart."

Patience, imagination, self-control—these are the essentials to the *buymanship* of assembling the wardrobe ensemble, whatever the cost—which is perfect in the minutest detail.

Know what you want, be specific as to color, price and type; do not buy too much.

### WHY WORRY?

Things which we have mastered do not worry us. Say to yourself: "I shall be master of my appearance—it shall tell to the world only the things I wish to be said." Believe in your ability to accomplish the aim of being dressed in good taste economically. Set for yourself a standard of Style, and work toward it; not nervously and spasmodically, but impersonally and without emotion, just as you would work an arithmetic problem—and cease to worry. Clothes are as sensitive to your moods as is the violin in the hands of the player. It is the wearer's skill that makes them harmonious, more than the medium. One remembers that Ole Bull created beautiful music with one string.

Like an arrow, straight and clean, the wise woman who refuses to worry strikes at Good Taste—appropriateness—the center of the mark of the well-dressed woman.

She relies on her own *judgment*, knowing that the opinions and interpretations transmitted by others are changed by their personalities—like the light which passes through colored glass.

She believes passionately in her privilege to be herself; but she understands and *obeys the laws* of correct dressing, knowing that *liberty* in self-expression is thus safeguarded.

She has a *sense of humor*, which displays itself in a priceless lightness of touch; even her hats are winged with wit.

She *concentrates* her dress thoughts, thinks the problem through to a finish with directness; with logical conciseness she drives home her conclusions.

There is no anxiety. She knows what clothes she should want. She gets what she wants by applying common-sense.

There is no more fretting than there would be in working out an algebra problem with the principle well in mind and the problem clearly stated.

Dressing should be an impersonal mental—not emotional—experience.

## CHAPTER II

### TAKING CARE OF YOUR CLOTHES

"Put money in thy purse."—SHAKESPEARE.

**I**NSIGNIFICANT things are not always as unimportant as we may think. We are told, in the old story, that once upon a time a kingdom was lost for the want of a horseshoe nail. It is so in matters of the toilette, where the slight but none the less important detail is most frequently overlooked.

It is very simple, of course, to have one's tailor or cleaning establishment so skilfully press, steam, or dry-clean our coats, suits, and gowns that they are transformed to almost original newness; but equally important are routine details in their daily care. For this reason one should always have certain aids and conveniences at hand. Clothes-hangers, shoe-trees, an electric iron, a whisk-broom, a bottle of ammonia for sponging, a spot remover, mending tissue, paper or cloth bags for covering clothes when hanging, together with the inevitable little work-basket containing snaps, hooks and eyes, and an assortment of colored threads for mending, are all important factors of beauty in dress.

Frocks should never be hung up in a closed wardrobe or clothes-press immediately after being removed, but should be placed on hangers where they may be thoroughly aired. One can not be too careful in avoiding any odor of perspiration. Evening gowns of frail materials, such as tulle, chiffon, crêpe, or lace, should also be aired and then neatly folded in layers of tissue-paper and laid in long roomy boxes or bureau drawers.

The shoulders—and sleeves if there be any—should be filled out into shape with crushed tissue-paper.

Garment bags—simple sacks with snap fasteners at the bottom, an opening for the hook of the hanger—are necessary; they should be of black cambric for metal cloth, to prevent tarnishing. Repairing should be done before any garment is put away.

A good street suit should be used for outside wear only, and never as part of a house dress. Never wear the suit skirt as a separate skirt if you wish to get your money's worth from the suit. With a tailored suit, some women get two skirts and wear them alternately, since most coats will outwear two skirts.

Knitted garments—sweaters, skirts, cardigans—should be stretched into their original shapes and kept flat rather than hung on hangers.

Hat stands, which are not expensive, preserve the shape of the brims of hats placed on them.

#### CARE OF SHOES

At the end of the day's wear, shoes should be given a good inspection. If they need it, take them to the cobbler; for who wishes to have it said of her that she is literally "run down at the heel?" There is economy in having more than one pair of every-day shoes. Any good boot-maker will say that the life of a pair of shoes is multiplied three-fold if it is never worn more than three days in succession. By resting a day or two on shoe-trees the shoes resume their shape and are given a chance to dry out thoroughly, which frequently requires more than one night. Dainty shoes should be wiped with a clean cloth after each wearing, be placed on trees, aired, and then put into boxes or covered with unbleached muslin to insure them

against soil or dust. Metal slippers should be wrapped in black paper to prevent their tarnishing. Shoes should always be kept clean, and, unless an oil paste is used for shining them, a little oil should be occasionally rubbed into glazed leather. If overshoes are worn in wet weather and the shoes are, therefore, not allowed to become wet or muddy, they last much longer.

Good shoes are worth half-soling and even whole-soling. For comfort, the soles should be sewed on and not pegged or nailed. Tips can be put on the soles if the shoes become worn at the toes.

### GLOVES

In gloves, more than any other article of apparel, "a stitch in time saves nine," and often many more; for when the broken stitch is neglected, the pushing and pressing of fingers toward the tips, the bending and straining of the palms in lifting and handling things, buttoning and unbuttoning wraps, rapidly ruins a damaged glove beyond repair. Gloves should be kept clean, of course, and one should select such tints and tones as will best survive cleansing. Washable gloves are often a wise choice where frequent soil is unavoidable, and their inexpensiveness enables one to have more than one pair. Care should be taken while the gloves are being worn. They can not be treated as roughly as fingers. Friction must be avoided, such as that which comes with nervously opening and shutting the clasp of a hang-bag. Soiling gloves by handling unclean things necessitates strenuous cleaning, which wears out the fabric.

The right way to put on gloves is to insert the fingers and gradually fit each one before inserting the thumb. Then insert the thumb and work the glove on well before it is fastened. This requires a little more time, but it will insure greater satisfaction.



If a glove is put on and the thumb inserted at the same time as the fingers, the kid will be strained and invariably the glove will become torn below the thumb section. The tear may not show the first time it is put on, but it will eventually weaken the skin and ruin the glove.

The right way to remove gloves is to turn them back about half way and pull them off. This relieves the strain on the glove fingers, which cling to the hand. If gloves are not properly removed, strains and tears are bound to appear.

After gloves are removed from the hands, blow into them, pull them gently lengthwise, and lay them flat. Lack of this care causes the skin to crack and pull away from the seams, because the moisture from the hands remains in the gloves when they have not been allowed to air thoroughly.

Beneficial results will be obtained by following these directions in washing gloves: Fit the gloves on the hands; wash them well, using pure soap; rinse fabric in clear water. After a thorough cleansing in tepid soapy water, rinse washable leather gloves in clean, tepid, soapy water. Squeeze out all possible water with the towel; remove the gloves from the hands; do not wring or twist them; puff the fingers by blowing into them, then lay them on a towel to dry and never expose them to sun. Do not lay gloves on the radiator, do not put them on hurriedly, do not expect a delicate kid glove to stand rough usage, do not pull long gloves on to the arm until the hand is well fitted; do not forget that "the wear depends on the care."

#### HOSIERY

If hose, especially of silk, are laundered before the first and after each wearing, their longevity will be greatly increased. Alternating the hose from one foot to the other in consecutive wearing will keep the toes from need of darning

for a longer time. Toe-nails should be kept short and smooth, so that they cannot catch the delicate threads of silk hose.

#### CARE OF FURS

Furs should never be roughly shaken or beaten; the long silky surface hairs, which are the real value and beauty of any fur, suffer seriously from such harsh handling. In fact, even the gentlest care in wearing some of the softest pelts does not save them from wearing down to the bald last stages.

Corn meal brushed into fur carries away the dirt when it is shaken and brushed out.

Gentle combing with a very coarse-toothed comb dipped in brilliantine prevents drying and breaking of surface hairs, and adds luster; but the liquid must be used sparingly or it will tend to augment the accumulation of soil.

Furs and woolens require care when they are not in active use, and sometimes it is a convenience to put them in dry cold-storage, or in the moth-proof storage-vaults offered by most department stores.

If a fur garment has been rain-soaked, it should be left to dry near an open window and never subjected to heat; nor should furs be placed in the hot sunlight. When not in use, they should be hung in a darkened closet or be placed in cedar chests.

#### "OUT, OUT DAMNED SPOT"

No other clothes-blemish gives quite the same appearance of slovenliness as spots. To a fastidious person they are as annoying as the bloodstains were to poor Lady Macbeth. Nevertheless, spots will appear, but if they are removed quickly the garments will give much better service.

### *How to Remove Stains*

A bottle of Javel water is an excellent preparation to have on hand for the removal of spots and stains. It is easily made by any one, and keeps indefinitely. Materials required are: one pound of washing soda, one quart of boiling water, one-half pound of chlorid of lime, two quarts of cold water.

To make: put the soda in an agate pan, add the boiling water. Mix the lime in cold water; let the mixture settle and pour the clear liquid into the dissolved soda. Put in colored bottles, as light affects the strength of the mixture.

To remove:

*Blood stains*—Soak in cold or tepid water. Ammonia may be added to warm (not hot) water, or naphtha soap or Javel water to warm water, for materials that can be washed. If the article can not be washed, cover the spot with wet or dry uncooked laundry starch; let it dry and brush off. Chloroform may also be used.

*Chewing gum*—Gasoline.

*Chocolate or cocoa*—Soak in cold water, or use borax and boiling water.

*Coffee*—Boiling water should be immediately poured through the material. If the stain has become set, cover with borax and water, or glycerin and ammonia, and then wash out the part soiled, or, if desired, the whole article.

*Egg*—Cold water.

*Fly-paper*—Benzin.

*Glue*—White vinegar or acetic acid will dissolve.

*Fruit*—For most fruit stains, pouring boiling water through the stain is all that will be required. The following may also prove effective in very stubborn cases: Ammonia solution (not too strong); peroxid of hydrogen solution;

Javel water with boiling water in equal quantities; rinse in boiling water.

*Grass*—Use cold water without soap, or rub with molasses and let stand a few minutes. Kerosene is good, and so are naphtha soap, alcohol, acid or ammonia, or peroxid.

*Grease*—There are two ways of removing grease, one by absorbing and the other by dissolving it. For materials not washable, absorb by using magnesia, fullers' earth, starch, or French chalk. Cover the spot with the powder, being sure to have a blotting-paper underneath the material and one over the powder: place a warm iron on top, and the grease will be drawn into the powder. After removing the powder, brush thoroughly.

For dissolving grease spots, gasoline, ether, alcohol, or chloroform may be used. Place a soft blotting-paper under the spot and apply the dissolving agent with a soft cloth, rubbing lightly to hasten the dissolving process and to prevent the grease from settling in the edges. Always brush out all dust before attempting to remove spots, as the dust is likely to form a dark ring.

For washable materials, use naphtha soap and cold water after softening with fat or turpentine. Soak vaseline spots in kerosene before washing. Soak automobile grease with gasoline before washing.

*Ink*—Use water, if the spot is fresh, or use sour milk after twenty-four hours. Salt, lemon-juice, and sunshine are good. Oxalic acid and Javel water may be applied, a few drops at a time; first one, then the other, until the spot disappears. For red ink, use cold water followed by ammonia, or Javel water.

*Iron rust*—Wet with lemon-juice, or use salt and sunshine, or use hydrochloric acid or oxalic acid. Javel water is also good.

*Iodin stains*—Wash out immediately with cold water, or sponge with chloroform.

*Mildew*—Remove with lemon-juice and sunshine, or use Javel water.

*Milk or cream*—Rinse out with cold water, followed by soap and cold water.

*Paint, Tar, or Varnish*—Try any one of these remedies: kerosene, turpentine, benzin, gasoline, or wood-alcohol. If dry, soften with fat or soak in benzin and then wash out with soap and water. Use chloroform for delicate colors.

*Perspiration* stains can sometimes be removed by a strong soap solution or with borax, and sunshine. Oxalic acid and Javel water will accomplish it also. Sponge silk material and cover with powdered chalk. Remove the odor by boiling; if possible, or by the use of chloroform. To prevent odor, neutralize perspiration under arm by using boric acid powder.

*Scorch*—Bright sunshine will, in most cases, be effective. If the stain is stubborn, however, use water and sunshine, or soap, water, and sunshine.

*Tea stains*—Use cold water. Soak in borax or ammonia. Soak in glycerin. Boiling water poured through material with force. Hydrogen peroxid and diluted ammonia followed by diluted acetic acid and water.

*Wax*—Scrape off the excess, and use a warm iron over soft cloth or blotting-paper. Warm alcohol (heated over water) and Javel water are both good.

*Wine stains* can be removed when fresh by dry salt; after they are dry, use boiling water.

#### PRESSING AND CLEANING

No garment looks its best or gives its wearer the most satisfaction when wrinkled or out of shape. To prolong the life



of all woolen garments, such as suits, coats, and dresses, sponge and press often enough to keep them looking neat and fresh. Dust should be brushed out before sponging. Sponge with ammonia water, using one teaspoonful of ammonia to a quart of water; cover with a cloth on the right side, and press until dry. A colored cloth used on dark materials prevents lint from showing; if a piece of new gray cambric muslin is used for a pressing cloth for woolen materials, it will impart that degree of stiffness or "body" which produces the much-to-be-desired effect of newness. Such a pressing cloth will last a long time without losing its renewing qualities.

Closets and store-rooms should be fumigated to destroy moths. This can be done very easily by burning sulfur or formaldehyde candles. Light the candle, put it in the closet or store-room, close tightly all doors and windows, and put padding in all large cracks, large keyholes, under and over the doors, or in any space where smoke can escape. Allow the room to remain closed all day, then air out thoroughly and clean to remove any lingering odor. The fumes of the candle will destroy all moths or any other insects that may be there.

Before woolen garments are put away for the summer they should be brushed and any spots removed, or be thoroughly dry-cleaned, pressed, and made ready for the next winter's wear. Tar mothbags are ideal, since they can be purchased large enough to allow the garment to be hung inside, full length, thus doing away with folding and wrinkling.

Before putting away other woolen articles or materials be sure that they are clean. Put moth-balls in the folds, wrap carefully in newspapers, for printers' ink is abhorred by moths, and pack away in a trunk or box having a tight cover.



## RENEWING THE YOUTH OF VELVET

Many velvet garments would give longer service if the art of caring for the fabric were better understood. Velvet must never be pressed with an iron. Steam will bring up the nap: Hang the garment in the bathroom over the tub, turn on the hot water, as hot as can be had, and shut up the room as tight as possible. After the velvet has been subjected to the steam for half an hour, open the door and let the air gradually take off the dampness until the nap of the velvet is not too wet to be brushed with a soft-fiber brush-broom. Brush the fabric both ways, but at the last brushing run with the nap. Weight the bottom of the garment to take out wrinkles, and hang away.

## REJUVENATING LACES

All delicate lace should be sewed on muslin, with all points securely tacked down. Into a large glass jar put a solution of mild white soap-suds. Place the muslin with the lace tacked on it in the jar and shake up and down. When the dirt is washed out, rinse thoroughly in cold water, then roll in a Turkish towel. When it is partly dry, press the muslin on the opposite side from the lace until dry. Never touch the iron directly to the lace. Lace may be washed in a similar way without tacking it on muslin, if it is stretched while very wet on a piece of glass. When dry it will need no ironing. Lace gowns should be steamed and pressed while they are damp.

## LAUNDERING

Flakes of pure soap which dissolve quickly make a solution in which delicate materials can be dipped up and down and thus cleansed without danger of breaking the threads through rubbing. When taking chiffon or other dainty

fabrics from the water, support them with a towel so there will be no strain.

White silk hose, gloves or other garments should be washed in cold or tepid water and dried in the dark to prevent them from growing yellow.

Colored fabrics should never be hung in the sunshine. It is safer to hang them in the laundry and so prevent them from fading.

To keep material straight, always iron one way. This is especially important for striped, plaid, and embroidered materials.

Colors will be faded and white goods turned yellow if the iron is too hot.

When pressing a chiffon or Georgette blouse, use under it a very heavy bath towel; iron the sleeves first, then the front, and last of all the back.

If it is a ruffled frock that you are pressing, run the iron on the straight edge of the material first, then turn the point of the iron into the gathers. Be cautious to avoid scorching the edge, while drying the gathers, by having the iron too hot.

Always iron tucks lengthwise until dry, pulling them straight before using the iron. Be sure you press seams on both sides until they are completely dry, to prevent the puckered appearance that is otherwise inevitable.

In pressing woolens, have the iron cool, for these materials scorch quickly.

In pressing embroideries it is necessary to lift the iron up and down, pressing a small portion at a time. The sliding back and forth of the iron, as in ordinary ironing, pushes the pattern of the embroidery out of perfect position. Use a well-padded board or a heavy bath towel for all embroidered materials, and press on the right side first then on the wrong side, until the material is free from moisture.

## CLEANSING THE VARIOUS FABRICS

*Woolen Materials*—Woolen materials may be cleaned with gasoline, salt, corn-meal, or flour, or with gasoline and soap. Keep away from the fire, preferably out of doors, if gasoline is used. Rinse in clean gasoline and hang out to air thoroughly. Clean any spots with ether, benzin, or chloroform, or sponge with soap and water. Washing wool in hot water shrinks and fades it. Use warm water of about the same temperature for both washing and rinsing, and squeeze the water out without twisting when wringing. Press woolen material with a damp cloth over it; if material is a rough-weave, place the damp cloth on the wrong side and press. Woolen goods may be shrunk by dampening with a wet cloth, then covering with a dry cloth and pressing dry.

*Cotton Materials*—Wash white cotton materials in warm water with white soap; boil, and rinse well. If bleaching is needed, hang the material while wet in the sunshine; when it is dry, repeat the process.

Never boil colored fabrics. Set the color before washing, and hang the garments in the shade, wrong side out. Never wash two different colors together. Starch with a thin boiled starch all cotton garments except soft pieces. To shrink material before making, set the color, then dip the material in warm water; let it stand in cold water for a while, then hang it in the shade, keeping the selvage edges straight. Iron on the wrong side.

*Linen Material*—Linens may be washed much the same as cotton; boil, if white. Never starch linen. Hang colored linens in the shade, for the sun fades them. Set the color and shrink dress linen before making it up. Iron linen on both sides while quite damp; it will give luster. To whiten linen, if yellow, add

one teaspoon of cream of tartar to each quart of water. Sometimes buttermilk or bluing is used for the same purpose.

*Silk Material*—Clean silk the same as wool. Pure silk may be washed in soap and water—it will not shrink. To iron, roll in a cloth, then press on the wrong side. Do not use a very hot iron.

*Color Setting*—To set color in yellow, tan, or brown, use vinegar—one cup to one pail of water. In blue, lavender, and green, use alum—in the proportion of one ounce to a gallon of water. In blue, red, pink, and black, use salt—one cup to a pail of water.

#### DIMMING THE SHINE OF FABRICS

Serge, tricotine, and other twisted-thread fabrics become shiny from the friction of wearing. A garment may not be worn-out, but because of its shine will be discarded. In the manufacturing of woollen materials there is a process called napping or gigging, which raises the fibers to the nap desired. The teazel bur, about the shape of a pine cone, is used in this process. No mechanical contrivance has ever been invented to equal the teazel for the purpose of napping, because it has the desired effect without injuring the fabric. The teazel is a wild weed that grows in many parts of the country, hence it can be employed in the home process of removing shine. If it can not be procured, sandpaper can be used with good effect. Materials which are pressed until they are completely dry will be more apt to show the shine than those which are left slightly damp.

## MENDING AND DARNING

*The Overhand Patch*

Patching is sometimes necessary, and every good home-keeper should know how to do it. An overhand patch is used where there is little strain, and it is desirable to have the patch show as little as possible, as, for example, on dresses, outside garments, etc.

Cut the patch large enough to extend one inch beyond the worn part.

If the material has a stripe, check, or figure, cut the patch so that it will exactly match.

Place the patch on the right side of the garment, being careful to match the figures exactly; pin and baste in place.

Run a tracing wheel along the line desired for the sewing line of the patch. This will be about one-fourth of an inch from the raw edges of the patch. The tracing will go through patch and garment.

Remove the patch from the garment, turn the edges to the wrong side along the tracing lines, and baste.

Cut out the worn part, leaving about one-half inch outside of the tracing lines.

In each corner of the opening make a diagonal cut extending to the tracing line; turn the edges of the opening carefully to the wrong side along the tracing line, and baste.

Fit the patch to the opening. Baste and overhand the folded edges together on the wrong side.

Remove the basting. Crease the overhanded seams so that they will lie flat.

Trim the edges of the seams to one-fourth inch, and overcast. Then press very carefully on both right and wrong sides.

### *The Undergarment Patch*

A good type of patch for knitted underwear is one which is stitched twice around the edges, buttonholed over the stitching, and the worn part cut out.

Ability to do a good piece of darning will save many a garment for longer service. Garments are torn in a variety of ways. We have a three-cornered tear, a straight tear, and a diagonal tear, besides many that cannot be classified.

### *Darning Torn Clothing*

The straight tear is perhaps the easiest to darn, if the edges have not been frayed. On heavy woolen material, and especially on broadcloth, the darning can be done with a hair, on the wrong side, in such a way that no stitches will show on the right side. If a long hair is not available, use fine raveling from some strong cotton or linen material, such as batiste or linen lawn. As the stitches do not show on the right side, any color of thread or hair can be used. In darning this type of tear on thinner materials, a thread of the same material should be used; this shows much less than silk. The stitches for the darning should be very fine and inconspicuous and should be made across the tear at right angles to the warp thread.

In darning the three-cornered tear, the stitches should run across both sides at right angles to the tear. A raveling of the material should be used for this, and the stitches should be taken very carefully.

### *Darning Stockings*

It is upon stockings that the art of darning is probably most frequently needed. A stocking which is well darned gives much better service than one which is carelessly done.



The work may be done either on the right or wrong side. If done on the right side, it is less likely to hurt the foot.

Stocking darning is like plain weaving. We must construct a piece of material to fill the hole in the stocking. Care must be taken to extend the darning far enough beyond the hole to prevent pulling out, and to make the work loose enough so that it will not draw. Leave a loop of thread when each turning is made, to prevent drawing. After the warp threads have been put in, work across these threads, being sure each time to work over alternate sets of threads in the in the hole.

#### REMODELING YOUR CLOTHES

Since the World War, many who had never previously known the meaning of the word economy or who had never given serious thought to the extravagance of waste have awakened to the part they have in diminishing the misery of the world. Many others, who have not yet become ethically conscious of the fact that all waste is morally wrong, have been compelled by stern necessity to practise economy.

One of the first means of practising economy is in the matter of clothes. In families where there are children who grow out of their clothes more rapidly than they wear them out, it becomes necessary to lengthen garments very often. In making garments for children it is always a wise provision to make generous allowances for hems, as this will solve the future need for lengthening. Often if one fears that the change in the hem will be noticeable, a tuck to supply added length may be so hidden that it will not be seen. This is better than ripping tucks at the bottom of skirts, unless the goods be such that the marks of the stitching remove easily. In wash dresses it is a wise precaution to have an extra piece of goods

laundered each time with the dress, so that it will match perfectly when any remodeling is done to the garment.

While remodeling clothes may sound purely economical, for the ingenious and thrifty person it really is an interesting process. Some of the most attractive designs and artistic touches are simply the result of experiments in remodeling. Occasionally all that is necessary is but to change the lines of a gown or suit or coat to harmonize a little better with the season's prevailing fashion. Sometimes in seasons where combinations are approved, two garments may be made over into one as good as new. A little touch of hand-work, such as embroidery, beading, or braiding, is almost always acceptable and is an attractive means of camouflaging a seam or the insert of an extra piece in the garment.

Children's clothes may be made from the best parts of clothing discarded by their elders. Women's dresses or outer coats furnish ample material for the dress or coat of a child. Men's shirts, usually made of durable materials, never wear out in all parts, and make splendid suits or separate pants for small boys.

One thing is imperative if successful results are to be accomplished in remodeling, and that is to have all goods thoroughly cleaned, sponged, and pressed before making them up. Garments made up without observing this rule always show creases and old stitchings that destroy whatever good appearance the work might otherwise have.

If dyeing is to be part of the remodeling process, the old garments should be carefully ripped and washed thoroughly before dyeing. After the dyeing is done, great care should be taken that the pressing leaves the goods straight, and not drawn out of shape. Always press goods under a damp cloth, never letting the hot iron touch the surface to leave shiny lines or marks.

Many people take their steaming and pressing work to a good tailor, who does it on a machine especially made for this purpose. It saves much tedious labor at home, where equipment is very often inadequate.

All ready-made garments should be gone over before they are worn, as there are always ends to be fastened, and hooks and eyes that need to be made secure. If a garment ever gets fitted to the body in out-of-place lines it will never look just right. Having every fastener in place for the first wearing will do much to obviate this danger.

Before remodeling a garment, decide whether the finished product will give sufficient service and satisfaction to be worth the time and energy which have to be expended on it. If the material in an old garment still has wearing quality and can be freshened so that it will look well when reshaped to the use for which it is intended, then remodeling is worth while; otherwise it is not to be recommended.

## INDEX

- A B C of colors, 130.  
 Accessories, chapter on styling of, 313-348; decorative, 332-348.  
 Allover patterns, 184.  
 Anne of Brittany, 24.  
 Anne, Queen, 32, 81.  
 Ankles, 112.  
 Appearance, mirrors culture, 124.  
 Appreciation, 127.  
 Appropriateness, 374.  
 Arms, care of the, 111.  
 Armure (silk), 235.  
 Art of make-up, 94; modern, 40.  
 Artificial silk, 234.  
 Aspasia, 10, 11, 40.
- Baby clothes, 42-48.  
 Baby's shoes, 45.  
 Background and color, 149.  
 Bathing, 85.  
 Bath-robcs, 310.  
 Beads, 337-339.  
 Beauty, 79; ideal of feminine, 172; standards of, 120.  
 Bengaline, 235.  
 Birth stones, 344.  
 Black, 156; black and white, 156.  
 Blondes, 164.  
 Blue, 154, 161.  
 Boadicea, 16.  
 Borders, 184.  
 Bracelets, 342.  
 Brassieres, 309.  
 Bride, 58-60.  
 Broadcloth, 244.  
 Brocade, 235.  
 Brown, 163.  
 Brunettes, 165.  
 Budget, for beauty time, 117, 404.  
 Business-woman, 386.  
 Bustle, 33.  
 Butler's uniform, 383.  
 "Buymanship," 408.
- Canton crêpe, 235.  
 Care of clothes, chapter on, 433-450; of furs, 437; of gloves, 435; of hosiery, 436; of shoes, 434.  
 Carlyle, Thomas, quoted, 127.  
 Catherine de Medici, 25, 26, 260.  
 Celanese, 256-258.  
 Chambermaid's uniform, 384.  
 Charm, 79.  
 Charmeuse, 235.  
 Chase, Edna Woolman, 39.  
 Chauffeur's uniform, 382.  
 Chemise, 309.  
 Chesterfield, Lord, 305.  
 Chiffon, 235.  
 Chin, care of the, 101.  
 China silk, 236.  
 Ciré, 236.  
 Cleaning, 440-444.  
 Cleansing fabrics, 444.  
 Cleopatra, 8, 13, 14, 40, 161.  
 Clinic chart, 119.  
 Clinic, the clothes, chapter on, 118-123.  
 Clothes, art of, 7, 10; baby's, 42-48; baby's christening, 368; boys', 66-68; care of, chapter on, 433-450; children's, 48-51, 428; clothes clinic, chapter on, 118-123; college girl's, 53-56; college man's, 68, 69; clothes economy, chapter on, 401-432; house-servants', 362-388; in history, 5, 6; maternity, 60; men's, 69; etiquette of, 71-78; business, 73; daytime formal, 71; daytime informal, 72-74; evening formal, 75; evening informal, 76; house, 77; sports, 74, 75; psychology of, chapter on, 3-41; clothes-sense (good taste), xxiii; women's clothes, 301-312, 349-388, 412-416; adaptable, 416; costume ball, 370; daytime formal, 350-352; daytime informal, 352, 353; evening formal, 359; evening informal, 360; garden party, 370; leisure, 311; lounging, 311; mourning, 369; platform and stage, 373; sports, 354; travel, 361-366; wedding, 367; week-end, 363; women's, remodeling, 448; young girl's, 51; youths', 68.  
 Clotilde, 8.  
 Coat, woman's, 412.  
 Coat-dress, 415.  
 Coiffures, 105.  
 Collars, lace, 334.  
 Color, 375; balancing, 139; complementary, 139; contrasting, 145; effect on size, 151; harmony, 137; how caused, 130; proper for hat, 146; psychology

- of, 153; color terms, 136; color tone, 150.
- Colors, A B C of, 130; neutralized, 131; primary, 131; proprieties in, 128; secondary, 131; to choose, chapter on, 127-171; triads, 142; and temperament, 169.
- Comparison of textile fabrics, 154.
- Complements, color, 139.
- Complexion, care of, 92.
- Control of movement, 84.
- Constipation, 88.
- Cook's uniform, 384.
- Cornelia, 12.
- Corsets, 308.
- Costume ball dress, 370-373.
- Cotton, 248-255; qualities of, 252; Sea Island, 249; weaving, 250-252; tests of, 247.
- Crape, 236.
- Crêpe de Chine, 236; crêpe meteor, 236; crêpe silks, 233.
- Daily routine for beauty and health, 404.
- Darning, 447.
- Débutante, 57, 58.
- Depilatories, 91.
- Design, chapter on, 172-221, 377; balance in, 181; gradation in, 186; movement in, 178; opposition in, 179; orderliness in, 221; ornament in, 183, 184; principles of, 175; proportion in, 182; radiation in, 189; rhythm in, 178, 179, 193; simplicity in, 209; design-ensemble, 220.
- Diagnosis of the physical woman, 119.
- Diagonal weave, 251.
- Diane of Poitiers, 24.
- Diet, 89.
- Dignity in dress, 35.
- Dimming the shine of fabrics, 445.
- Directoire mode, 31, 39.
- Draperies, 203.
- Dress, etiquette of, chapter on, 349-388.
- Earrings, 12, 13.
- Ears, treatment of women's, 99.
- Economy, clothes, chapter on, 401-432; of effort, 406; of money, 407; of time, 402.
- Elbow, the, 112.
- Elimination of body poisons, 88.
- Elizabeth, Queen, 32.
- Ensemble, defined, 301; social, 303; utility, 303; wardrobe, 302, 385-388.
- Etiquette of men's attire, 71-78; of women's dress, chapter on, 349-388.
- Exercise for women, 88, 89; exercise garments, women's, 310.
- Eyes, care of, 98.
- Fabrics, chapter on, 222-258; comparison table of, 254.
- Face, powders for, 91; preserving the contour of, 90.
- Faille, 236.
- Fans, 344-346.
- Fashion, defined, xx, 390, 411.
- Features, women's, 216.
- Feet, care of, 114.
- Feminine beauty, 172.
- Flapper, 38.
- Flax, 226.
- Flowers, artificial, 346.
- Footman's uniform, 383.
- Form, 177.
- Foulard, 236.
- Frock, 415.
- Furs, durability of, 281, 282; laces and, chapter on, 260-297; how to select, 279-281; kinds of: astrakan, 282; badger, 282; baum, 283; bear, 283; beaver, 283; cat, 284; chinchilla, 284; civet cat, 284; cony, 290; ermine, or stoat, 284; fisher, 285; fitch, 285; fox, 286; galyak, 386; hare, 290; "Hudson seal," 291; kolinsky (Siberian mink), 286; lambs', 286; leopard, 287; lynx, 287; mink, 288; mole, 288; monkey, 288; muskrat, 289; nutria, 289; opossum, 290; otter, 290; rabbit, 290; raccoon, 290; Russian sable, 291; skunk, 291; squirrel, 292.
- Garment bags, 434.
- Gauze, 236.
- Georgette crêpe, 236.
- Girdles, 202.
- Gloria, 237.
- Gloves, 294, 380; care of, 435; classes of, 327; kinds of: capeskin, 295; chamois, 295; chevrete, 295; doeskin, 296; fabric, 296; kid, 294; lambskin, 295; mocha, 295; pigskin, 296; silk, 297; suède, 295; wool, 297; styles of, 421.
- Gold cloth, 237; tissue, 237.
- Gown, formal, 416.
- Grace, 79.
- Grays, 158.
- Green, 154, 162.
- Grosgrain silk, 237.
- Habutaye, 237.
- Hair, care of, 102-105.
- Hair dressing, 319.
- Handbags, 329.
- Handkerchiefs, 330.
- Hands, care of, 108.
- Harmony, color, 137, 138.

- Hat, magic of the right, 213; men's hats, 78; women's hats, 215; evening, 318; individuality in, 315-318; psychology of, 320.
- Health, 81.
- Helen of Troy, 8, 12.
- Home sewing, 422.
- Hoops, 33.
- Hosiery, women's, 325-327, 417; care of, 436; designs, 327; sizes of, 419.
- Housekeeper's attire, 387.
- House servants' uniforms, 382-388.
- Ideated clothes, 389.
- Ideation, xix, 4, 14, 39, 390.
- Illusion, 186.
- Individuality, 77, 343; in hats, 315; line of, 195.
- Intimate apparel, 304.
- Isabella of Castile, 24.
- Jeritza, Maria, 153.
- Jewelry, 12, 13, 169, 337-342.
- Joan of Arc, 30.
- Josephine, Empress, 30.
- Justinian, 230.
- Kilts, 49.
- Laces and furs, chapter on, 260-297.
- Laces, à jours, 264; appliqué, 264, 269; beading, 265; bobbin, or pillow-made, 261, 266; brides', 265; button-hole stitch, 265; cordonnet, 265; crochet, 262; cut-work, 263; dentelle, 265; drawn work, 263; fond, 265; guipure, 266; hand-made, 261, 277; insertion, 266; knotted, 262; language of, 264; machine-made, 264; origin of names of, 267; passement, 266; picot, 266; point, 261, 266; purl edge, 266; réseau, 266; reticello, 263; tatting, 262, 276; toilé, 267; rejuvenating, 442; varieties of laces: Alençon, 269; all-over, 269; antique, 269; Antwerp, 269; Argentan, 270; argentella point, 270; baby, 270; Battenberg, 270; Bayeux, 270; binche, 270; bisette, 270; blond, 270; bobbinet, 271; Bohemian, 271; Bruges, 271; Brussels point, 271; Carrickmacross, 271; Chantilly, 271; Cluny, 272; crackle, 272; crochet, 272; darned lace, 272; duchesse, 272; Egyptian, 272; embroidery, 272; English point, 272; entre-deux, 273; filet, 273; Flemish, 273; Florentine, 273; footing, 273; Honiton, 273; Irish, 273; Lille, 274; Maltese, 274; Mechlin, 274; Medici, 274; Nottingham, 275; princesse, 275; Spanish, 275; torchon, 276; tulle, 276; Valenciennes, 276; Venetian, 276; ways to use laces, 278.
- Lady's maid's attire, 384.
- Laundering, 442.
- Layette, 42-45.
- Lighting, effects of, 381.
- Linen, 225-229; tests for, 229.
- Line, applications of, 197.
- Lines, 175-177.
- Lisle, 252.
- Louisine, 237.
- Luggage, 366.
- Maclear, Lucille, 306, 308.
- Madras, 237.
- Mahaut, 19.
- Maid-servants' uniforms, 383.
- Make-up, art of, 94-96.
- Manicuring, 110.
- Margaret of Navarre, 23; of Valois, 24.
- Marie Antoinette, 29, 40, 261.
- Marquissette, 237.
- Maternity clothes, 60.
- Measurement, standard of, 121.
- Mending and darning, 446.
- Men's clothes, etiquette of, 71-78.
- Michelangelo, 137.
- Modernists, 71.
- Moiré, 237.
- Mother, the modern, 46.
- Mother-to-be, the, 60.
- Mousseline de soie, 237.
- Mouth, care of, 100.
- Mull, 237.
- Nature, as color model, 129.
- Neck, care of, 101.
- Neck-lines, importance of, 203, 211.
- Neckwear, women's, 333-336.
- Negligée, the, 311.
- Nightgowns, 309.
- Nurse's uniform, 384.
- Observation, as teacher, 128.
- Opposition, in design, 179.
- Orange (color), 154, 161.
- Orchid (color), 162.
- Ornament, 183.
- Ottoman (silk), 238.
- Paisley, 238.
- Pajamas, 310.
- "Panties," 309.
- Parasols, 331.
- Parlor-maid, uniform of, 384.
- Peau de cygne, 238.
- Perfumes, 347, 348.



Permanent-waving, 107.  
 Pink, 154.  
 Plush, 238.  
 Pockets, 204.  
 Pompadour, 238; Mme. de, 9.  
 Pongee, 238.  
 Poplin, 234, 238, 246.  
 Posture, rules for, 82-85.  
 Pressing and cleaning, 440-444.  
 Proportion, in design, 182.  
 Pullman robes, 310.  
 Purple, 155, 162.

Rayon, 234, 255, 256.  
 Red, 153, 159.  
 Red-haired woman, the, 166.  
 Reflected light, law of, 144.  
 Remodeling women's clothes, 448.  
 Reynolds, Joseph, 135.  
 Ruskin, John, quoted, 143.

Sappho, 114.  
 Satin, 238.  
 Scarf, 334-336.  
 Sea Island cotton, 249.  
 Sewing, home, 422.  
 Shantung, 238.  
 Shawls, 336.  
 Shoddy, 241.

Shoes, baby's, 45; bronze, 293; buckles for, 342; care of, 434; effect on appearance, 219; for comfort, 115; sports, 322; technicalities of, 420; walking, 322; women's, 321; materials for shoes: buckskin, 293; calfskin, 293; colt skin, 293; cordovan leather, 293; cowhide, 293; kangaroo skin, 294; kid, 294; suède, 294.

Shower boots, 323.  
 Silhouette, the, 197, 201, 223.  
 Silk, 229-240; raw, 234; spun, 235; thrown, 235; terms for, 234-239; tests of, 239.

Silver cloth, 238; tissue, 238.  
 Singlette, 306-308.  
 Sitting, 84.  
 Sleep, 89, 90.  
 Sleeping garments, women's, 309.  
 Sleeves, effect on wearer's size, 204.  
 Slenderness, 202.  
 Slippers, 323-325.  
 Stage costuming, 382.  
 Stains, how to remove, 438-440.  
 Standing, 82.  
 Stockings—See Hosiery.

Stones, birth, 344.  
 Stout woman's problem, 200-210.  
 Stuart, Mary, 23.  
 Style, definition of, xxiii, 391; function of, xix; principles of, 392; "the Rock of Rightness," xx.  
 Styling, chapter on, 389-397.  
 Suit, woman's, 414.  
 Surah, 239.

Tabby weave, 250.  
 Taffeta, 239.  
 Tatting—See Laces.  
 Tennyson's "Princess," 140.  
 Textile fabrics, comparison of, 254; history of, 224, 225.  
 Theodora, 17, 40.  
 "Thinking Good Clothes," 124.  
 Thin woman's problem, 210-212.  
 Thomas, Harriet, poem by, 62.  
 Titian, 166.  
 Toilette, art of, chapter on, 79-117.  
 Tone, color, 150.  
 Trouseau, 58-60.  
 Tulle, 239.  
 Tussah, 235.  
 "Twilight" (poem), 62.  
 Types, mental of women, 123.

Umbrellas and parasols, 331.  
 Unity in design, 180.

Velvet, 239; care of, 442.  
 Victoria, Queen, 31, 32, 40.  
 Voile, 239.

Walking, 83.  
 Wardrobe ensembles, 385-388.  
 Watts, George Frederick, 127.  
 Wedding dress, 367; see also Bride.  
 Weight, chart for women, 122; standards of, 121.  
 Whitney, Eli, 249.  
 Wilde, Oscar, 137, 162.  
 Winged Victory of Samothrace, 195.  
 Woman, diagnosis of the physical, 119.  
 Women's clothes, 301-312, 349-388, 412-416.  
 Wool, 240-248; poplins, 246; tests, 247.  
 Woolens, 244-247.  
 Worsteds, 242, 243.  
 Wrist-watch, 342.

Yellow, 154, 160.







1919

TT507

.578

1930

42390



